



# Scribblers, Sculptors and Scribes

**Richard A. LaFleur**

# **Scribblers, Sculptors, and Scribes**

A Companion to Wheelock's Latin and Other Introductory  
Textbooks

**Richard A. LaFleur**

 HarperCollins e-books

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*View through the forum at Pompeii, looking north toward Vesuvius*

## INTRODVCTIO

A few years back, when I had just completed my last book and found myself perilously at leisure (think of the Roman poet Catullus, who once admonished himself that “leisure is your problem,” *otium molestum est*), I conceived the idea for this new undertaking. Though the implementation proved to be, if not *molestum*, then for sure *NEGotium*, the premise itself was uncomplicated. I wanted to gather and edit a collection of entirely authentic, unadapted, unsimplified classical Latin texts that beginning students, from the very first day of their introduction to what I ever reverently dub “The Mother Tongue,” could read, enjoy, and profit from and that would provide a wide range of insights into not just the minds of Rome’s movers and shakers—her politicians and generals, philosophers and great poets—but also into the daily lives of the Average Joe and Jane Roman.

For years I have taught from (and become otherwise engaged with) that venerable classic, *Wheelock’s Latin*, whose cardinal virtue is that it introduces students to ancient authors from the very outset, through individual *sententiae* and then gradually longer and more complex prose and verse texts. As early as Wheelock’s second chapter there are *sententiae antiquae* extracted verbatim from such writers as Terence, Cicero, Propertius, Livy, Phaedrus, Seneca, Juvenal, Pliny, Publilius Syrus, Servius, and St. Jerome. Chapter five introduces the first “complete,” unadapted text, an epigram by the humorist Martial, many of whose lively little poems are sprinkled throughout the book’s forty chapters, which include other unsimplified, unaltered texts, mostly excerpts, from authors like Caesar, Catullus, Vergil, Horace, Ovid, Seneca, and Petronius. The sampling from classics of Roman literature found in *Wheelock’s Latin* makes it unique among introductory Latin textbooks, and, along with its clear and orderly presentation of Latin grammar, has helped retain its place as one of the most widely used introductory texts for beginning students.

Nevertheless the volume of readings is necessarily restricted, and very many

of the selections are “adapted,” which is to say altered and simplified in one way or another, so that students who have learned only a limited amount of grammar at a given point in the text can still read passages that would otherwise be too complex. Other beginning textbooks have similar, in most cases considerably greater, limitations in their introduction of entirely “authentic” texts. Virtually every beginning Latin book could benefit from a companion text that gets students reading “real” and interesting Latin *statim*, “immediately!”

## SCRIBBLERS, SCVLPTORS, AND SCRIBES

### First...the Scribblers

The challenge in producing such a companion reader was to identify authentic texts that were not only of sufficient interest, but also simple enough in terms of grammar and vocabulary to be read by students in the earliest stages of learning the language. The solution I came upon (and with some joyfully helpful advice from my *uxor carissima*, Alice!) is to be seen in the title, *Scribblers, Scvlptors, and Scribes*. The “Scribblers” you’ll encounter beginning in the first of the book’s forty chapters are those everyday Romans who had, as seems clear, an overwhelming passion for writing on walls—and doors, and storefronts, and columns, AND any and all available surfaces—about love and hate, friends and enemies, life and death, politicians and gladiators, and just about every other subject imaginable. They have left literally thousands of graffiti that afford us countless, sometimes intimate insights into their daily thoughts and activities. The book contains dozens of such graffiti, the vast majority of them from Pompeii, whose destruction in the cataclysmic eruption of Mount Vesuvius, in August, A.D. 79, at once captured and preserved for us the single largest corpus of wall-writings that survive from the ancient world—many of them dating to the years and months immediately preceding the catastrophe.

Even more so than twenty-first-century Americans, the Pompeians scribbled *everywhere*, typically scratching their messages into plaster walls with a stylus or any sharp instrument that might be at hand; sometimes the texts were painted (and in that case called *dipinti*), often in bright colors, especially in the case of the political campaign notices (*programmata*) and advertisements for gladiatorial games that were so common all around the city. Besides the insights these texts provide into aspects of daily life in a provincial town of the first century A.D., they can teach us something too about Roman literacy; some studies have suggested a literacy rate of about twenty percent during the early Roman empire,



but in a bustling, mercantile town like Pompeii, the level might have been much higher. We can be grateful, it might be added, that not all writers of graffiti were quite masters of the Latin language, as you will see from the selections in this book: just as in the case of modern graffiti you've seen in the bathroom down the hall, these ancient wall-writings often contain spelling errors, which at times provide important clues to how Romans pronounced their language, as well as grammatical mistakes, which can provide consolation to modern Latin students who sometimes repeat them!

## Sculptors

These graffiti, though many were quite artful, were typically written in “easy” Latin, and so too, for somewhat different reasons, were the more formal inscriptions that we find engraved or otherwise more or less permanently imprinted on buildings, arches, pottery, tableware, jewelry, and a wide variety of other ancient structures and artifacts. *SCVLPTOR*, as the early Romans wrote the word (in all CAPITALS and with the vowel V), or “sculptor” in its more familiar English form, is the Latin noun for a craftsman who not only produced “sculpture,” in the sense of statuary, but who also “sculpted,” i.e., carved or engraved, inscriptions on stone, metal, ceramicware, and other such durable materials that have survived in even greater numbers than graffiti. These texts were, for the most part, brief, for reasons of space, and syntactically simple, for ease of reading by the average viewer. The numerous inscriptions of this sort that you will find in nearly every chapter of the book are drawn from temples, triumphal arches, coins, pottery, mosaic floors, wooden tablets, rings, platters, slave collars, and especially tombstones and other funerary monuments; many are in contexts you will yourself certainly encounter, if you travel to Rome (who could miss that inscription over the porch of the marvelous Pantheon!) or simply pay a visit to a museum with a collection of Roman antiquities. All of the book's inscriptions have been selected for the glimpses they provide into realities of the Roman world, and the epitaphs in particular yield insights into popular philosophy, attitudes toward death and the afterlife, and views of what constituted a good and worthy life.

The volume's graffiti and other inscriptions come from throughout the empire, but the majority are from Pompeii (and found chiefly in volume 4 of the monumental collection, the *Corpus Inscriptionum Latinarum*, abbreviated *CIL* 4) and the city of Rome and its environs (*CIL* 6). The ancient city of Pompeii has been divided by archaeologists into regions and blocks (*regiones* and *insulae*),

and the locations of inscriptions from these sectors are conventionally further identified by street name and, when one has been assigned, the name of a building or other structure. This can all be far more complicated than necessary in a book of this kind, and so I typically identify locations in general terms, often giving the street name in Italian and sometimes, in English, the name of the house or other structure, such as the amphitheater or the Large Palaestra; capitalization practices, as you see in just these last two examples, vary as well, and I have followed what appear to be the commonest conventions for the various buildings.

## Scribes

Finally, the “Scribes” of the book’s title (a term drawn from the same Latin word as “scribbler,” i.e., the verb *scribere*, “to write”) are those assiduous, and either more or less scholarly “clerks,” typically slaves in ancient times, and monks laboring in monasteries throughout the Middle Ages and into the Renaissance, who laboriously copied out by hand the countless literary texts that have survived to us from antiquity almost exclusively via manuscript tradition, up until the invention of the printing press in the fifteenth century. To these dutiful copyists are owed the selections included in the *Proverbia et Dicta* and *Litteratura* sections of this book, all of which—like the *Inscriptiones*—are drawn directly from ancient sources (the only exceptions being one or two personal favorites of mine, including Hugo of St. Victor’s memorable exhortation to us to “learn EVERYthing,” from the twelfth century, and several dicta drawn from the sixteenth-century humanist Erasmus, whose collection of “Adages,” however, derives chiefly from Greco-Roman sources).

The ancient Romans and their language are known to many of us especially through their proverbs and countless “quotable quotes,” from which there is much to be learned, not only about Roman culture and thought, but about the Latin language itself, and which, because of their extraordinary economy of language, are made-to-order for students in a beginning course. The book’s “Proverbs and Sayings” represent a wide variety of ancient Roman authors, and the fuller selections in the “Literature” section that concludes each chapter are drawn from such important writers as Cicero, Catullus, Sallust, Horace, Sulpicia, Augustus, Seneca the Younger, Petronius, Martial, the younger Pliny, the emperor Trajan, Juvenal, and many others; selections from St. Jerome’s Latin translation of the Bible are included as well, not as religious texts, but for their historical and literary interest, and for the relatively simple Latin that Jerome

employed in his “Vulgate” edition to make the scriptures widely accessible to the *vulgus*, i.e., the common folk.

The book’s early chapters contain none of these longer selections, only inscriptions and proverbs, because of the complexity of the “simplest” of classical literary texts vs. the limited morphology (forms) and syntax introduced in Wheelock’s opening chapters and in other beginning textbooks. The first actual literary passages introduced, beginning in Capvt IV, and many of those throughout the book, are poetry, first and foremost because the grammar and sentence structure are generally in fact easier than prose, and second—I’ll confess—because Latin verse has long been a passion of mine; but, rest assured, the length, complexity, and variety of readings, both prose and verse, complete works (like letters and poems) and unadapted excerpts, increase as you proceed through the chapters.

Exact passage citations are provided along with each of the proverbs and adages, as well as with all the literary selections, so that readers can easily locate the originals for context or further reading (a useful online source for the purpose is the Latin Library, <http://www.thelatinlibrary.com/>). A single exception are the numerous dicta drawn from the first-century B.C. mime-writer Publilius Syrus, whose *Sententiae*, gems of popular philosophy that schoolboys were for centuries required to write out and memorize, were compiled, variously edited, jumbled, and recompiled in antiquity; no completely authoritative text exists today, and the individual *Sententiae* are differently numbered in the various editions, so I have culled favorites from varying sources and dispensed with any numbering of the selections.

A final point I might make regarding the content of the reading selections: the voices of women from ancient Rome have in many textbooks been too infrequently heard, and for a variety of reasons. Certainly the education of women in ancient Rome was far more restricted than that of men, as was their direct involvement in politics and many other civic, religious, and social contexts, so that the roles they played were less public and less publicized. Nevertheless Roman women had a prominence that surpassed that of their counterparts in Greece and many other ancient cultures, and with the “democratization” of classical studies in American and European cultures over the past 50 years, both interest in, and our knowledge of, the diverse contributions made by women to Roman society have expanded considerably. This book offers glimpses of women in the roles of daughter, sister, wife, mother, friend, lover, prostitute, sports enthusiast, shopowner, political campaigner, client, author, and physician; and you will hear them speak through a variety of media, including graffiti, epitaphs (notably those composed by

Cornelia Galla for her husband, and Terentia for her brother, both dactylic hexameter poems) and other inscriptions, actual handwritten letters, and formal literary works (in particular the elegies of the first-century B.C. elegist Sulpicia).

## THE BOOK'S DESIGN AND HOW TO USE IT

Each chapter of *Scribblers, Scvlptors, and Scribes* opens with a very brief general introduction, simply highlighting some of the contents and mentioning newly introduced grammar, which is then followed by the *Inscriptiones*, *Proverbia et Dicta*, and, in Capita IV, VII, and XI–XL, the *Litteratura* selections. Each graffito, inscription, and literary text has its own short introductory commentary. All texts, including the proverbs, are provided with vocabulary glosses (more about this below) and other aids; technical terms for figures of speech, poetic and rhetorical devices, and many grammatical constructions are printed in SMALL CAPITALS like this, in order to focus your attention on terminology you ought to know in connection with your study of Latin (many are defined at their first occurrence, and you should research online or in a good dictionary any others with which you may be unfamiliar).

Several of the texts are followed by *Quaestiones*, brief questions that focus the reader's attention on matters of content or, occasionally, of style. Each chapter concludes with a *Grammatica* section that includes a few brief grammar exercises, keyed to the order in which morphology and syntax are presented in *Wheelock's Latin* but which should work reasonably well in connection with most other introductory Latin textbooks, particularly with reference to the *Summarium Formarum* ("Summary of Forms") that is included as an appendix at the back of the book (where you will also find the Latin-English Vocabulary described in more detail below, and a list of general abbreviations that are employed in the notes and abbreviations of the titles of ancient works that are used in the passage citations).

Finally, in addition to the numerous illustrations accompanying the texts in each chapter, you will find, following this introduction, maps of Italy, the Aegean, Roman Britain, and the Roman Empire, which contain all the places mentioned in connection with the Latin texts except a very few at the outermost reaches of the empire and beyond the scope of the maps. In order to include as much detail as possible, and at the same time avoid crowding, two maps of Italy are provided, one with cities and highways, the other with regions and topographical features. Toponyms are given in Latin, with the exception of a few locations for which the ancient Roman names are not known and which are

identified instead by their modern names in parentheses and italics.

## **Graffiti and Other Inscriptions**

You should find the format of the *Proverbia et Dicta* and the *Litteratura* selections in each chapter clear enough, but a few comments may be helpful regarding my editing of the *Inscriptiones*. In nearly every instance the graffiti and other inscriptions, sometimes accompanied by a photograph or drawing, are presented in two forms, either side by side, or one above the other—first in a “transcription,” which very roughly approximates the appearance of the original, i.e., with lettering entirely in capitals, frequent abbreviations, lacunae for text missing due to damage, occasional run-on lines, and little or no punctuation (besides the occasional punctum, or raised “dot,” used in some inscriptions to separate words), and then in an “edited” text, with conventional capitalization, spacing, and punctuation, abbreviations “expanded,” and some lacunae restored. My purpose in this is to provide you with some insight into the editorial process and an understanding that ancient texts, whether transmitted via inscription or manuscript, rarely come down to us tidily packaged, with the i’s dotted, the t’s crossed, and the crisp clarity of a modern edition; the challenges (and fun!) of editing 2000-year-old inscriptions will be even more obvious to you in the case of those texts for which illustrations are included in the book.

A few more points regarding the transcriptions: besides the punctum, which was used infrequently in graffiti but quite commonly in epitaphs and other more monumental inscriptions (sometimes in the form of a triangle or an ivy leaf, rather than simply a dot), punctuation was rare in these sorts of texts—as, indeed, was true also of manuscripts, some specimens of which are among the book’s numerous illustrations. Occasionally the “apex” was employed, a small mark usually appearing over a vowel to indicate that it is long, but those and other marks of punctuation are generally not included in the transcriptions in this book. Likewise a variety of archaic or local letter forms (e.g., || for E) that appear in many of the inscriptions included in the book are printed in conventional classical letter form in the transcriptions; some of these can be easily seen in the accompanying illustrations, including the alphabet graffiti presented in Capvt I. As with the other inscriptions, I have substituted the familiar classical capital letters in transcribing graffiti, which in fact were generally written in a form of cursive and are, along with the Vindolanda tablets from Roman Britain (examples of which also appear in this book), our earliest specimens of handwriting in Latin. My transcriptions observe the line-breaks of the original,

but center each line, as is not always done in the originals, and I have usually made no effort to reflect the irregular spacing or positioning of words that is so common in graffiti, as can be seen in the several facsimile drawings included in the book. Finally, archaic or local spellings and misspellings are generally retained in both the transcriptions and the edited text, and then commented on in the notes.

The following standard symbols for dealing with lacunae (gaps) and abbreviations that occur so frequently in inscriptions are regularly employed:

*In transcriptions:*

...] lacuna (missing text that cannot be restored) at the beginning of a line; here and in the next two symbols, three dots are always employed, regardless of the apparent length of the gap

[...lacuna at end of line

[...] lacuna at midline

*In the edited texts:*

(abc) an abbreviation expanded by the editor

[abc] letters missing due to damage and supplied by the editor

<abc> letters omitted either by error, or as a reflection of the writer's pronunciation, and supplied by the editor

((abc)) text supplied for items represented by symbols in the inscription

Even more elaborate conventions exist for transcribing and editing Latin inscriptions, but the ones employed here should more than suffice for an introductory textbook of this kind.

## **Vocabulary**

The principles employed in this reader for glossing vocabulary are simple: all words that have not yet been introduced by the corresponding chapter in *Wheelock's Latin* are glossed at their first occurrence in each chapter, as are words that have a different sense in the current context than the meanings provided by Wheelock; words that have been introduced in Wheelock by a given chapter in the book and are thus not glossed are, however, listed in the *Vocabula*

(“Vocabulary”) at the back of the book, so that students introduced to Latin using any beginning textbook can easily manage the vocabulary in this reader. Glosses typically contain the following:

the complete “dictionary entry” for the Latin word, printed in **bold**; full principal parts are provided for all verbs, except regular first conjugation verbs, which are abbreviated as, e.g., **amō** (1), = **amō, amāre, amāvī, amātum**; the genitive form of third declension nouns is spelled out (other genitives are abbreviated, since their full forms are easily deduced from the nominatives);

English meanings, printed in *italic*, usually beginning with the word’s basic sense and including several definitions illustrating the broader semantic range a word can have;

a few English derivatives, given in quotation marks (e.g., **amō, amāre**, *to love*; “amatory,” “amorous”), which serve both as English vocabulary boosters and as an aid to remembering the meaning of the Latin word; derivatives are often not provided when an obvious derivative is included among the definitions (e.g., **hūmānus, -a, -um**, *human, humane*.)

As you encounter a new vocabulary item, make an effort to memorize it then and there, a task that should be simplified both from instantly seeing the word used in context and by association with the derivatives provided in the glosses. Do recall that words likely to be unfamiliar are glossed only at their first occurrence in a given chapter—so if the word turns up again later in that same chapter, you may need to scan back through that chapter’s notes if you have forgotten the meaning.

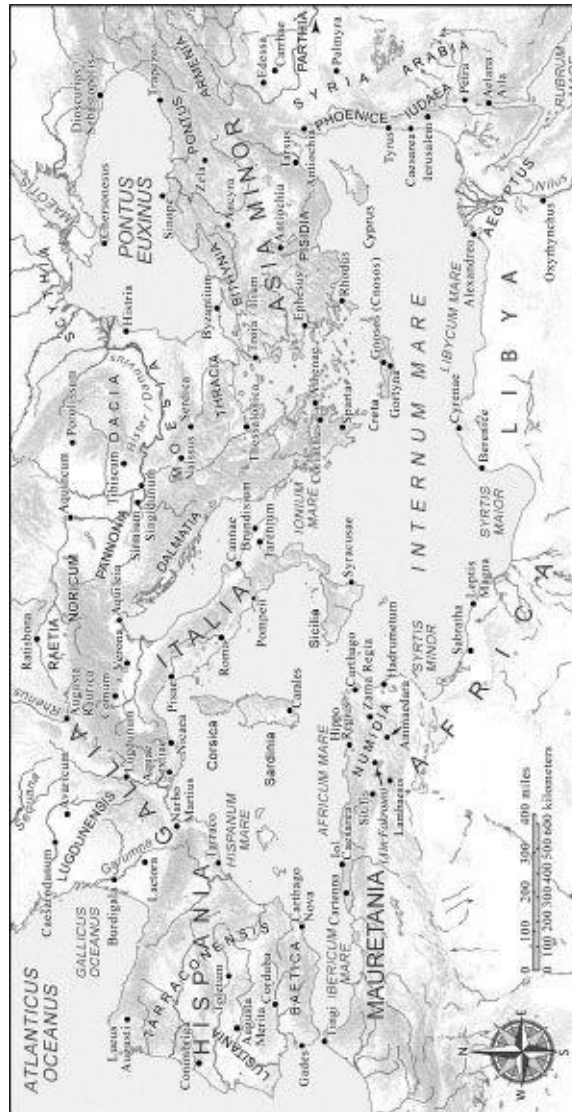
## READING ALOUD AND FOR COMPREHENSION

As you continue with your study of Latin, please remain constantly aware that this magnificently rich language did not merely consist of static written texts to be silently read, but it was for well over a millennium a spoken language—a language easily learned, listened to, comprehended, and spoken, not only by

politicians and poets, but by Roman boys and girls, in fact, just as your own native language was acquired and spoken by you in your childhood. You should apply all your language learning skills in your study every day, listening and speaking, or at least reading aloud, and not just silently reading and writing. The Romans themselves, in fact, almost never read silently, even when they were alone, but routinely read aloud—and so should you! Train yourself always to practice aloud all the new vocabulary items introduced in each chapter of this book, and most especially to read aloud every Latin sentence or passage you encounter, and, as you do, to read the Latin text for comprehension—reading it straight through two or three times, if necessary, to grasp the meaning—before attempting a translation into English.



## Maps



### *THE ROMAN EMPIRE*

Richard A. LaFleur and the Ancient World Mapping Center,  
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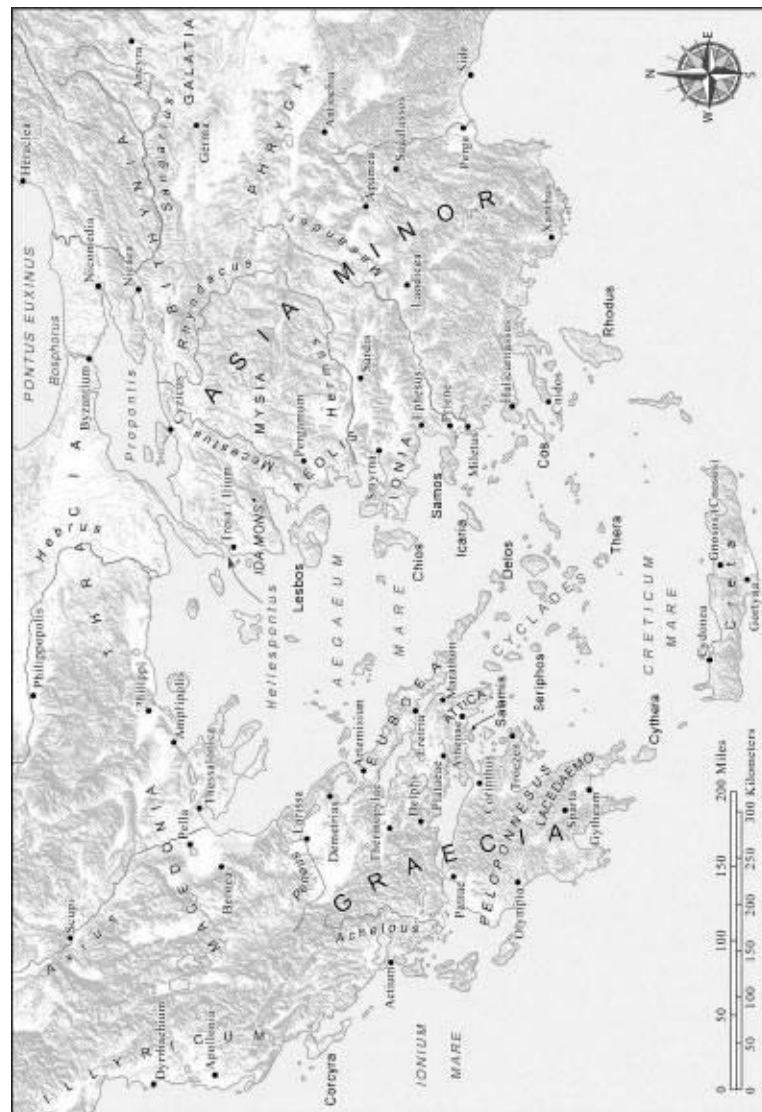


## ANCIENT ITALY: Cities and Roads

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*ANCIENT ITALY: Regions and Topographical Features*  
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### *ROMAN BRITAIN*

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## CAPVT I

# The ABC's of Latin, Love, and Living Well

Whether scribblers, “sculptors” (i.e., engravers), or scribes, ancient folks who wrote texts of any sort required an alphabet, of course. The Romans borrowed theirs from their Etruscan neighbors (and at the time, in the sixth century B.C., their overlords), who had in turn adapted their script from Greeks living in south Italy. By the first century, literacy was far more widespread in Italy than one might suppose, particularly in cities and the more bustling small towns, and some of our best evidence of that is the graffiti Romans of all ages and social levels scribbled, etched, or painted on almost any available surface, from bathroom walls, to storefronts, to columns at the local gym. This chapter will introduce you to a few typical graffiti from Pompeii, whose destruction by the eruption of Vesuvius in A.D. 79 actually preserved for us the best known corpus of Latin scribbles, as well as some examples of another common sort of inscription, floor mosaics (also from Pompeii); the chapter’s graffiti include, besides some familiar “John loves Jane” sorts of declarations, a sampling of the numerous alphabets we find at Pompeii written out on walls for practice by schoolchildren (as we know from their position on the lower parts of the walls). And besides these various **Īnscrīptiōnēs**, the chapter presents the first group of **Prōverbia et Dicta**, proverbs and “quotable quotes,” transmitted to us thanks to the herculean efforts of hardworking and nearly always anonymous scribes, who, over the millennia until the invention of the printing press in the fifteenth century, meticulously copied out by hand nearly all the literary texts that have survived to us from ancient Rome.

## Grammatica

The readings in each of this book’s forty chapters include some new grammar, i.e., forms and/ or uses (“morphology” and “syntax”), and the chapter introductions will alert you to what that grammar is; likewise the **Grammatica** section at the end of each chapter includes questions about the new material. The newly introduced grammatical structures correspond directly to those in the forty

chapters of *Wheelock's Latin*; whether you are using Wheelock or a different beginning textbook, you should carefully review the material in question. For this opening chapter, you should focus on the present active indicative, infinitive, and imperative of 1st- and 2nd-conjugation verbs.

## Prōnūntiā et Comprehende

One of the fundamental ABC's of reading "The Mother Tongue," besides knowing the alphabet itself and the basic rules of grammar, is always (**semper!**) to read *aloud* (the Latin verb for which is **prōnūntiō, prōnūntiāre**) and always to read first for *comprehension* (from the verb **comprehendō**). The ancients themselves almost never read silently, even when alone; language is a phenomenon of speaking and listening first and foremost—writing is simply (or not-so-simply) a representation of the spoken word—and this was especially true for the Romans, whose language, in all of its richness and even musicality, was meant to be uttered, heard, and comprehended. Translation into English is a valuable exercise, both as one means of demonstrating your understanding of a written text and even for improving your English composition skills, but it is fundamentally an artificial exercise and not at all the chief objective of learning Latin (or any language). So remember (**mementō!**), always read first aloud and for comprehension: **semper prōnūntiā et comprehende!**

## INSCRIPTIōNES

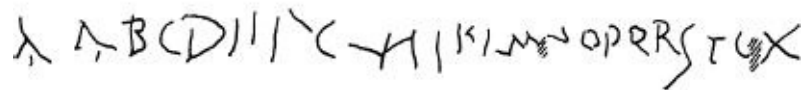
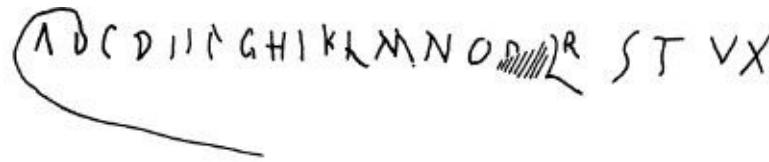
### The Romans Learn Their ABC's

A B C D E F G H I K L M N O [P Q] R S T V X  
A A B C D E F G H I K L M N O P Q R T V X

*Corpus Inscriptionum Latinarum (CIL)* 4.5487 and 5474: Of the two children practicing their "abe cedaria" on these Pompeian walls, the first (in 5487) must have felt an artistic impulse and gave the B an elegant flourish of a tail! The other child didn't like the first A and so wrote it again. The letter forms seen here were common at this period, including the || for E (as usual, the transcription here uses standard letter forms); there was no J or W, V represented both vowel and consonant, and Y and Z were commonly omitted (being used chiefly for words borrowed from Greek). In 5487 the P and Q were obscured by damage to



the wall but supplied in the transcription in square brackets, a standard editorial convention used throughout this text. Alphabet practice seen in other graffiti included writing backward and upside down, and, in a type of exercise described by the Roman educator Quintilian (*Inst.* 1.1.25), a number appear in an alternating forward-backward series like this: AXBVCT...: can you complete the series?—Pompeian schoolkids could! I add a reminder here that the many graffiti and other inscriptions presented in this book that have *CIL* 4 numbers are all from Pompeii, unless otherwise noted (*CIL* 4 contains inscriptions also from the neighboring towns of Herculaneum and Stabiae).



*Abecedaria graffiti, Pompeii, Italy (CIL 4.5487 and 5474)*  
Kay Stanton (from *CIL*)

## Love Is Everywhere...

MARCVS SPEDVSA AMAT  
Mārcus Spe<n>dūsa<m> amat.

*CIL* 4.7086: Here's a lovely (and loving!) first reading, a graffito from Pompeii, complete with spelling mistakes!—it's the sort of thing you've seen and read, and perhaps even written, on a wall somewhere, sometime.... The angular brackets, <...>, are used conventionally, and throughout this text, to indicate letters omitted by mistake and supplied by the editor; spelling errors or oddities like this often provide useful insights into an individual's, or a community's, pronunciation habits.

**Mārcus:** one of the commonest 20 or so ancient Roman male **praenōmina** (first names; sg. **prae nōmen**).—**Spendūsa:** a less common female name, likely a slave or freedwoman (**līberta**). The usual **-am** ending signals the dir. obj., as does the word order, which is standard for Latin: SOV, subj.-obj.-verb (vs. English, which is an SVO language); final **-m** was often muted in speech, and sometimes therefore dropped in writing.

### ...But So Is Envy

AMAMVS

Amāmus—invidēmus!

INVIDEMVS

*CIL* 4.1222: Inscribed on the Porta di Ercolano (the gate to Herculaneum) at Pompeii.

**invidēō, invidēre, invidī, invisum,** *to be envious, envy, be jealous; “invidious.”*

### Good Luck to the Baker!

HIC • HABITAT

Hīc habitat Fēlīcitās.

FELICITAS

*CIL* 4.1454: Inscribed in stone in a niche over the oven in a Pompeian bakery, the graffito was accompanied by a carving of a phallus intended as a symbol of prosperity.

**hīc**, adv., *in this place, here*.—**habitō** (1), *to live (in), dwell*; “habitat,” “inhabitant.”—**Fēlīcitās**: an abstract noun = *good luck, success*, Eng. “felicity,” but also a woman’s name and name of the Roman goddess of Fortune as well; in view of the inscription’s location and the phallic symbolism, which sense is likely intended here? The subj. of a clause usually precedes its verb (cf. the following selection), but it can follow as well.

## Celer's House

AEMILIUS CELER HIC HABITAT

Aemilius Celer hīc habitat.

*CIL* 4.3794: Graffito from a house at Pompeii.

**Aemilius Celer:** the house's owner; **Aemilius** is his family name (**nōmen**), and **Celer** his **cognōmen**, a name often following the family name, typically describing some physical or character trait and sometimes inherited from a parent or ancestor.

## Profit Is Good...

SALVE LVCRV

Salvē, lucrū<m>!

*CIL* 10.874: From a Pompeian floor mosaic at the entrance to a private residence, the house of local magistrate Vedius Siricus.

**lucrum**, noun, *material gain, profit*; “lucre,” “lucrative.”



*Floor mosaic, Pompeii, Italy (CIL 10.874)*  
Erich Lessing / Art Resource, NY

## ...But Cleanliness Is Next To Godliness

### BENE LAVA

Bene lavā!

*L'année épigraphique* (AE) 1916, #95: From a floor mosaic at Pompeii, but good advice for us all! The message commonly appeared at the entrances to Roman baths throughout the empire, occasionally, as here, with images of bathing sandals; in some inscriptions the imperative is spelled **labā**, reflecting variants in local pronunciation.

**bene**, adv., *well*; “benefactor,” “benevolent.”—**lavō** (1), *to bathe, wash*; “lavatory.”

## PRŌVERBIA ET DICTA

The ancient Romans are known to many Americans from their innumerable proverbs and **dicta**, “famous sayings” or “quotable quotes,” from which there is much to be learned about the Roman mind at work, and which, because of their extraordinary economy of language, are made-to-order for students in a beginning Latin course. Each of the forty chapters in this book presents a variety of memorable quotations and proverbs from a range of authors and literary texts. As with the graffiti, inscriptions, and other readings in this book, Latin words that are likely to be unfamiliar are glossed in the notes at their first occurrence in each chapter, along with English derivatives, brief comments, and occasional questions; all words that are not glossed are included in the Latin-English Vocabulary at the back of the book.

- 1. Avē atque valē. (Catullus *Carm.* 101.10: The poet at once greets his deceased brother’s ashes and bids him a last farewell.—**avē**, interj., also spelled **havē**, *greetings, hail!*—**atque** = **et**.)
- 2. Avē, Maria. (*Luke* 1.28.)
- 3. Dē nihilō nihil, in nihilum nīl. (Persius *Sat.* 3.84: **nihilō**, **nihilum**, **nīl**, all = **nihil**.—**dē**, prep., *down from, from*; “descend.”—**in**, prep., *in, into*.—The Neronian satirist, echoing the didactic poet Lucretius,

evokes a fundamental principle of Epicurean physical science.)

- 4. In nihil **ā** nihilō. (**ā** or **ab**, prep., *away from, from*; “aberrant,” “absent.”—A common formula in funerary inscriptions: what conception of afterlife is implied?)
- 5. Multum errātis. (*Mark* 12.27: **multum**, adv., *much, greatly*; “multiply,” “multitude.”)
- 6. Nihil amās, cum ingrātum amās. (Plautus *Pers.* 228: **cum**, conj., *when*.—**ingrātum**: here *an ungrateful man, an ingrate*.)
- 7. Nihil nimis. (Seneca *Ep.* 94.43: **nimis**, adv., *too, too much, excessively, in excess*; “nimety.”—Moderation was a major tenet of ancient philosophy dating back to archaic Greece.)
- 8. Nōn amō tē. (Martial *Epig.* 1.32.1: **tē**, pron., *you*.)
- 9. Quem amat, amat; quem nōn amat, nōn amat. (Petronius *Sat.* 37: **quem**, rel. pron., *whom*.)
- 10. Quid mē interrogās? (*John* 18.21: **quid** here, as often, means not *what* but *why*.—**interrogō** [1], *to ask, question*; “interrogate.”)
- 11. Sī rēgnās, iubē. (Seneca *Med.* 194: **rēgnō** [1], *to rule, govern*; “regent,” “reign,” “interregnum.”—**iubeō, iubēre, iussī, iussum**, *to order, command*; “jussive.”)

## GRAMMATICA

**Verba (“verbs”):** Let’s practice with 1st- and 2nd-conjugation verbs: make a list of all that you find in this chapter’s readings (both the **Īnscrīptiōnēs** and the **Prōverbia et Dicta**), separating them into two columns, one for 1st-conjugation and one for 2nd, and then transform each singular verb to plural, and each plural to singular, writing the new forms just to the right of the original. Consult the **Summārium Fōrmārum** (“Summary of Forms”) appendix, if you need help.

## CAPVT II

# Grave Goods, Gomora, and Sage Moral Guidance

This chapter offers up a few more Pompeian graffiti, one a curse wishing someone ill health, another scribbled by a fellow complaining of a head cold, and a third seemingly proclaiming the city's immorality—and, prophetically, its imminent doom? There are texts also from two women's burials, one carved on an ivory comb of the late empire, and the other bearing what is widely believed to be the oldest surviving Latin inscription. The chapter's **Prōverbia et Dicta** include a selection of Dionysius Cato's moral precepts—good advice, and easy reading for those just beginning their study of The Mother Tongue!

**Grammatica nova** (“new grammar” to watch for in this chapter): 1st-declension nouns and adjectives and their uses.

**Semper prōnūntiā et comprehende:** always read each text *aloud* first, and read the Latin for comprehension, before attempting an English translation.

## INSCRIPTIŌNĒS

### Modestina's Comb

MODESTINA VHEE

Modestīna, vhee.

British Museum object GR 1904,0204.1168: A double-sided comb, carved from ivory, about 5” long; 3rd–4th cent. A.D., and probably from the grave of the woman whose name it bears. Hair combs (the Lat. noun was **pecten**) were routinely used in grooming and might be made of ivory or silver or, for poorer Romans, of wood or bone.

**vhee:** the meaning is unknown; some suppose the (semi-literate?) artisan meant to carve **VALE** (**valē**), but substituted **HE** for the somewhat similar capitals **AL**, or the letters **VHEE** may be an abbreviation (one conjecture is **virgō honesta et**

**egregia**, *an honorable and excellent maiden*). If **valē** is the correct reading, then the object itself “speaks,” a feature very common in Roman inscriptions, and bids its mistress farewell, either as she leaves home with her hair well coiffed or, as part of the deceased Modestina’s grave goods, in her departure from the world of the living.



*Ivory comb, third–fourth century A.D., British Museum, London,  
Great Britain*

© The Trustees of the British Museum

## Repent—The End Is Near

SODOM[...

Sodom[a], Gomora!

GOMORA

*CIL* 4.4976: Graffito scrawled with charcoal in large letters on the dining room wall of a Pompeian house, possibly, as some scholars have conjectured, by a Jew or a Christian in the midst of the catastrophic eruption of Vesuvius in August A.D.. 79; certainly it is evidence of knowledge of the Old Testament at Pompeii.

**Sodoma Gomora:** sc. **et.**—Sodom and Gomorrah were two cities destroyed by fire and brimstone sent by God because of the vices of their citizens, in the account of *Genesis* 19.24–25; the names became proverbial for cities or cultures viewed as morally corrupt.





*Graffito from a house in regio IX, insula I, Pompeii, Italy (CIL 4.4976)*

Kay Stanton (from *CIL*)

## I've Got a Cold!

PITVITA ME TENET

Pītuīta mē tenet.

*CIL* 4.116\*: Another Pompeian graffito (though the editors of *CIL* regard it as a late forgery, as the asterisked *CIL* number indicates); this poor fellow needed a doctor, and wanted the world to know!

**pītuīta**, -ae, f., *mucus, phlegm* = *stuffiness, a cold, hay fever*; “pituitary” Horace jokes in one of his poems (*Epist.* 1.1.108) that a wise man is nearly as blessed as Jupiter, unless, of course, he’s “got a cold,” **cum** (with) **pītuītā**. —**teneō**, **tenēre**, **tenuī**, **tentum**, to hold (back, down), grasp; “tenable,” “tenacity” remember the word order rule, SOV.

## A Curse

...]EGROTA

[A]egrōtā, [a]egrōtā, aegrōtā!

...]EGROTA  
AEGROTA

*CIL* 4.4507: Graffito from the house of Marcus Vesonius Primus, Pompeii; curses (some of them, unlike this one, quite lengthy and detailed) and other forms of black magic were common in ancient Rome, though there were laws against them.

**aegrōtō** (1), *to be ill or sick* (physically or mentally); the triple repetition was intended to intensify the efficacy of the curse.

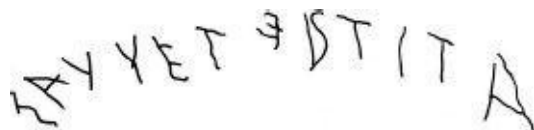
## Good Health to Tita

SALVETOD TITA

Salvētod, Tita!

The “Salvetod Tita” inscription (no *CIL* number): This cheerful salutation, from a wine jug found in a tomb near Gabii, an ancient town of Latium east of Rome, is generally regarded as the oldest extant specimen of Latin writing; Tita, the woman addressed, was perhaps buried in the tomb, and the wine jug was among her funerary offerings.

**salvētod**: an archaic fut. imperat., essentially = **salvē**.



*The “Salvetod Tita” inscription, Gabii, Italy, seventh century B.C.*

Kay Stanton, based on a drawing by G. Colonna

## PRŌVERBIA ET DICTA

1. *Varia vītast.* (Plautus *Truc.* 219: **varia**, *varied, different; variable, inconstant.*—**vītast** or **vīta'st** = **vīta est**, an example of the sort of contractions that were normal in Lat., as in Eng., in ordinary daily speech and which were commonly employed in the comedies of the 3rd-cent. playwright Plautus.)
2. *Fortūna caeca est.* (Cicero *Amic.* 54: **caeca**, adj., *blind, unseeing; arbitrary*; “caecal,” “caecilian.”)
3. *Inde īra et lacrimae.* (Juvenal *Sat.* 1.168: The satirist imagines a guilty man's response to his satiric attack.—**inde**, adv., *thence, from there; then.*—**lacrimae**, -ae, f., *tear*; what does the Eng. adj. “lacrimose” mean?—what are “lacrimal ducts”?)
4. *Quid autem est amāre?* (Cicero *Fin.* 2.78: **autem**, adv., *however; moreover.*)

Following, and continued in the next few chapters, are some of the so-called **Monosticha Catōnis**, a set of one-line ethical precepts written out, according to tradition, by an otherwise unknown 3rd/ 4th-cent. A.D.. author Dionysius Cato for his son; they each include usually a simple imperative and direct object, and so are easy reading for beginners. These, and Cato's “distichs” (**Disticha**), a collection of two-line moralizing proverbs in dactylic hexameter verse, were widely read in Europe and in early American schools, and were favorites of Benjamin Franklin.

### ***Dicta Catōnis ad fīlium suum:*** **Cato's Precepts for His Son**

- 5. *Verēcundiam servā.* (**verēcundia**, -ae, f., *modesty, deference, respect for others*; “revere,” “reverence.”)
- 6. *Dīligentiam adhibē.* (**dīligentia**, -ae, f., *carefulness, attentiveness*; “diligent,” “diligence.”—**adhibeō**, **adhibēre**, **adhibuī**, **adhibitum**, *to hold out, extend; apply, practice*; “exhibit,” “inhibition.”)
- 7. *Familiam cūrā.* (**familia**, -ae, f., one of many Lat. nouns ending in -**ia** that have Eng. derivatives with the same root but ending in “-y” cf.

**glōria.**—**cūrō** [1], *to care for, attend to; heal, cure; care about, worry about*; “curative,” “incurable.”)

- 8. **Pugnā prō patriā.** (**pugnō** [1], *to fight*; “pugnacious,” “impugn.”—**prō**, prep. + abl., *for, on behalf of*.)
- 9. **Aequum iūdicā.** (**iūdicō** [1], *to judge*; “judicial,” “adjudicate.”—**aequum**, adv., *fairly*; “equitable,” “equity.”)
- 10. **Minimē iūdicā.** (**minimē**, adv., *very little, the least*; “minimum” here, as often, essentially = **nōn**.)

## GRAMMATICA

**Nōmina (“nouns”):** List all the 1st-declension nouns in the chapter’s readings, and identify their case, number, and grammatical function. Consult the **Summārium Fōrmārum** appendix, if you need to review the case-endings.

## CAPVT III

# Lovers, a Laureate, and the Labyrinth

The inscriptions in this chapter are all graffiti from Pompeii, among them a signed self-portrait, some lovers' notes, and a labeled drawing of the Minotaur's labyrinth; the **Prōverbia et Dicta** provide further insights into Roman wisdom, and more of Cato's precepts to his son.

**Grammatica nova:** 2nd-declension masculine nouns and adjectives, and their "uses" (syntactical functions).

## INSCRIPTIONES

### Self-Portrait?

Rūfus est.

RVFVS EST



*CIL* 4.9226: Pompeian graffito from the north wall of the atrium in the Villa of the Mysteries; the artist's self-portrait (?) has been compared to "Mr. Magoo," the cranky, nearsighted, balding and bubble-nosed cartoon character created in the 1940s and made popular especially in the animated 1960s television series. Rufus himself would not appreciate the comparison, as the laurel wreath he wears here was a symbol of imperial power.

**Rūfus:** the adj. **rūfus** means *red, tawny, red-haired*; but the word was used frequently, as here, as a cognomen.



*Graffito from the Villa of the Mysteries, Pompeii, Italy (CIL 4.9226)*

Kay Stanton (from *CIL*)

## Quite a Charmer!

CEIO

Ceiō et multīs pūpa Venusta.

ET • MVL  
TIS PVPA  
VENVST  
A

*CIL* 4.8807: Another Pompeian graffito, inspired by an obviously quite popular local lady. Use of the punctum, a raised dot indicating a break between words, was common in more formal inscriptions, less so in graffiti, but the writer employed one here in the second line—though inconsistently, as one might also have been helpful in the third.

**Cei**us, -ī, m., *Cei*us (a man's name).—**mult**īs: sc. **vir**īs; the so-called substantive use of an adj., where the adj. is employed in place of a noun and one

must supply *man/ men, woman/ women, thing(s)*, depending on the number, gender, and context.—**pūpa, -ae**, f., *girl; doll*; “pupa,” “pupal.”—**Venusta**: an adj., *attractive, charming*, but here probably the woman’s name—a slave perhaps or a freedwoman; “venusian.” “venereal,” “Venus” sc. **est**, = **Venusta est pūpa**.

## Boy Meets Girl...

STAPHILVS HIC CVM

[...Staphilus hīc cum Qui[ētā].

QVI

*CIL* 4.4087: Even though her name was obscured in this graffito due to damage to the column on which it was etched, we know that the lady with whom Staphilus had this rendezvous was Quieta (was she in fact “the quiet type”?), as their names appear again elsewhere on the same column (*CIL* 4.4088); between the two graffiti, there are sufficient traces of the lettering to permit a reconstruction. From the house of Lucius Caecilius Jucundus, Pompeii.

**hīc**, adv., *in this place, here*.—**cum**, prep. + abl., *with*; you’ll need to imagine the verb—what *were* those two doing?

## ...Boy Loves Girl

RIGVLVS

Rigulus amat Īdaia<m>.

AMAT  
IDAIA

*CIL* 4.3131: Graffito from a column at a house on Pompeii’s Vicolo del Panattiere.

**Rigulus**: Correct spelling and grammar never stand in the way of folks who love writing on walls; the standard form of the male name was **Rēgulus**.—**Īdaia**:



name of a slave or freedwoman, possibly a celebrant of the goddess Cybele, who had an important cult center on Mt. Ida in Phrygia.

**QUAESTIŌNĒS:** We've seen the final **-m** dropped from nouns before ("Love Is Everywhere," Capvt I). How do we know this case ending is required—i.e., what must the noun's grammatical function in the sentence be? What would the more common word order be?

## Beware of the Beast

### LABYRINTHVS

Labyrinthus: hīc habitat Mīnōtaurus.

HIC • HABITAT  
MINOTAVRVS

*CIL* 4.2331: This graffito, on a post in the House of Lucretius, was accompanied by a schematic drawing of the labyrinth—one of several representations of the Minos myth at Pompeii.

**labyrinthus**, -ī, m., *labyrinth*, specifically the legendary labyrinth on Crete that housed the monstrous half-man, half-bull Minotaur.—**habitō** (1), *to live (in), dwell*; "habitat," "inhabitant."—**Mīnōtaurus**, -ī, m., *Minotaur*, mythic offspring of Pasiphae, wife of the Cretan king Minos.



*Graffito from the House of Lucretius, Pompeii, Italy (CIL 4.2331)*  
Mathew Olkovikas (from *CIL*)

## PRŌVERBIA ET DICTA

1. Mē autem nōn semper habētis. (*Matthew* 26.11: **autem**, here = **sed**.)
2. Multōs timēre dēbet, quem multī timent. (Publilius *Sent.*: **timeō**, **timēre**, **timuī**, to fear; “timid,” “timorous.”—**quem**, whom.—Do you recall what we call the use of the two adjectives here?—if not, see the note on “Quite a Charmer,” above.)
3. Haud semper errat fāma. (Tacitus *Agr.* 9: **haud** = **nōn**).
4. Nōn cūrat numerum lupus. (Erasmus *Ad.* 2.4.99: **cūrō** [1], to care for, attend to; heal, cure; care about, worry about; “curator,” “curative.”—**numerum**: i.e., of sheep or goats in the flock he will attack.—**lupus**, -ī, m., wolf; “lupine.” This proverb, like most of those Erasmus collected, derives ultimately from a classical source, in this case Vergil *Ecl.* 7.49–52.)
5. Quid est sapientia? (Seneca *Ep.* 20.5.)

And more of Cato’s admonitions to his son (for Cato’s “Monostichs,” see Capvt II):

- 6. Deō supplicā. (**deus**, -ī, m., god; “deus ex machina.”—**supplicō** [1], to pray [to]; “supplicate,” “suppliant.”)
- 7. Mundus estō. (**mundus**, -a, -um, adj., clean; elegant, refined; nice, tidy.—**estō**, fut. imperat. of the verb **sum**, **esse**, **fuī**, **futūrum**; such imperatives were esp. common in religious and legal texts.)
- 8. Blandus estō. (**blandus**, -a, -um, adj., charming, pleasant; “bland,” “blandishment.”)
- 9. Maledīcus nē estō. (**maledīcus**, -a, -um, adj., from **malum** + **dīcere**, evil-speaking, slanderous, abusive; “malediction.”)
- 10. Cōnsultus estō. (**cōnsultus**, -a, -um, adj., skilled, learned; deliberate, prudent; “consultant.”)

## GRAMMATICA

**Nōmina:** Let's practice with 2nd-declension masculine nouns (again, if you need help with the endings, consult the **Summārium Fōrmārum** at the back of the book): list each noun, state its number and case and the specific syntactical “use” or “function” (i.e., the case usage), then make it plural.

**Adiectīva (“adjectives”):** Think about noun-adjective agreement, and explain why in **Prōverbia et Dicta** 7–10 the adjectives end in **-us** rather than **-a**.

## CAPVT IV

# The Glory of Profit, a Gladiator to Sigh for, and a Girl You'd Not Want to Kiss

The chapter's inscriptions include lamps, floors, and houses that speak, a gladiator's brag lines, and some stern warnings to thieves and defilers. Among the proverbs and adages, you'll find old Cato still counseling his son, and learn the Romans' views on, *inter alia*, bad neighbors. The chapter also presents our first actual literary selection, an excerpt from one of Martial's 1,500 verse epigrams—a short poem in which he tells a lady why he'd never kiss her!

**Grammatica nova:** 2nd-declension neuter nouns and adjectives and their uses, including substantives and predicate nouns and adjectives; the present tense indicative of **sum**.

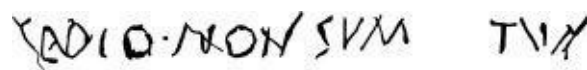
## INSCRIPTIONES

### Hands Off!

CLAVDIO • NON SVM TVA

Claudiō nōn sum tua!

*CIL* 1<sup>2</sup>.498: This admonition was inscribed on a lamp, found in a burial on the Esquiline Hill; inscriptions on ceramic and other household items often are written in first person, with the object “speaking” to the viewer, here a “hands off” warning any potential thief! The engraver's script was rather inelegant, but he thoughtfully provided a punctum.



*Inscription from a lamp, Rome, Italy (CIL 1<sup>2</sup>.498)*

Kay Stanton (from *CIL*)

**Claudius**, -ī, m., *Claudius*, a common Roman nomen; while possession was more often indicated by the gen. case, the dat. here can be construed as possessive, also a common construction.

## Marcus Junius Owns Me

M • IVNI • INSVLA • SVM  
M(ārcī) Iūni īnsula sum.

*CIL* 4.4429: Graffito near the entrance to a residence; like the lamp in the preceding inscription, the house addresses the viewer, here any potential visitor. The parentheses in the text here, and throughout this book, indicate expansion of one of the many abbreviations that were common time- and space-savers in Latin inscriptions, including graffiti (see Introduction, above, INTRODVCATIO).

**īnsula**, -ae, f., *island; apartment building, apartment*; “insular,” “insulate,” “isolate,” “peninsula.”

## Gladiators Have Sex Appeal!

SVSPIRIVM  
Suspīrium puellārum: Celadus T(h)r(acus).

PVELLARVM  
CELADVS TR

*CIL* 4.4397: Graffito from one of the gladiators’ barracks at Pompeii, and one of numerous such gladiatorial “advertisements” found in this and other cities of the empire.

**suspīrium**, -ī, n., *sigh; a person sighed over, heartthrob*; “inspire,” “expire,” “respiratory.”—**Celadus**, -ī, m., *Celadus* (here and below, a popular Pompeian fighter).—**Thrācus**, -a, -um (or **Th raex/Traex**, 3rd decl.), *from Th race* (a

country east of Macedonia), *Thracian*; “Thracian gladiators” were a class of fighters equipped with helmet, greaves, a small shield, and curved sword.



*Terracotta figurines of two gladiators, first–second century A.D.,  
British Museum, London, Great Britain  
Erich Lessing / Art Resource, NY*

PVELLARVM DECVS  
Puellārum decus Celadus T(h)r(acus).

CELADVS TR

*CIL* 4.4345: Our same Pompeian heartthrob!

**decus, decoris** (3rd decl.), n., *high esteem, honor, glory*; often = a person who by his presence confers honor or glory on others, *glorification*; “decor,” “decorous.”—**decus Celadus**: sc. **est**; forms of the verb *to be*, **sum, esse, fuī, futūrum**, were frequently omitted in ordinary Lat. speech, because easily understood, a feature of the language known as ELLIPSIS.

**Shoplifters, Watch Out!**

...]VR • CAVE [...]ALVM

[F]ūr, cavē [m]alum!

*CIL* 10.8067: Discovery of two nearly identical inscriptions on what appear to be lead weights at Pompeii make the above restoration certain.

**fūr, fūris** (3rd decl.), m., *thief*; “furtive,” “furtively.”—**caveō, cavēre, cāvī, cautum** *to beware of, avoid*; “caveat,” “cautious.”

## And Other Villains Better Watch Out Too!

CACATOR

Cacātor, cavē malu<m>!

CAVE • MALV

*CIL* 4.3832: A dipinto (pl., dipinti), which, unlike a graffito, was painted on a surface rather than incised; this coarse but commonplace warning was painted on a wall near a latrine along with a picture of two serpents threatening a man defecating.

**cacātor, cacātōris**, m., *defecator*.

## The Joys of Capitalism

LVCRVM GAVDIVM

Lucrum gaudium!

*CIL* 10.875: A floor mosaic from Pompeii; for the sentiment, compare “Profit Is Good,” Capvt I.

**lucrum, -ī, n.**, *material gain, profit*; “lucrative.”—**gaudium, -ī, n.**, *joy, delight*; “gaudy” sc. **est**.





*Floor mosaic, Pompeii, Italy (CIL 10.875)*  
Robert I. Curtis

## PRŌVERBIA ET DICTA

1. Vicīnum habēre malum magnum est malum. (Plautus *Merc.* 764: **vicīnus**, -ī, m., *neighbor*; “vicinity.” The entire infin. phrase **vicīnum habēre malum** is subj. of **est**, and **magnum malum** is PRED. NOM.)
2. Bella, horrida bella! (Vergil *Aen.* 6.86: **horridus**, -a, -um, *rough, harsh; horrible, dreadful*; “horridity.”)
3. Virī malī nōn cōgitant iūdicium. (*Proverbs* 28.5: **iūdicium**, -ī, n., *judgment*; “judicial,” “judicious.”)
4. Fāmam cūrant multī, paucī cōnscientiam. (Publilius *Sent.*: **cūrō** [1], *to care for, attend to; heal, cure; care about, worry about*.—**cōnscientia**, -ae, f., *consciousness, awareness; conscience*; “conscientious.”—the ABBA arrangement seen in **fāmam...multī, paucī cōnscientiam** is a good example of a rhetorical device known as CHIASMUS, which was commonly employed by Roman writers, as here, to emphasize contrasting ideas.)
5. Vērae amīcitiae sempiternae sunt. (Cicero *Amic.* 9.32: **amīcitia**, -ae, f., *friendship*; “amicable,” “amity.”—**sempiternus**, -a, -um, *perpetual, everlasting, enduring*; “sempiternal” cf. the adv. **semper**.)

More of Dionysius Cato’s advice to his son (see Capvt II):

- 6. Datum servā. (**datum**, -ī, n., *what has been given, gift, present*; “date,” “dative.”)
- 7. Fora parā. (**forum**, -ī, n., *forum, marketplace; business*; Lat. often used pl. for sg., esp. when generalizing.—**parō** [1] *to furnish, provide; prepare, prepare [oneself] for*; “preparation.”)
- 8. Cum bonīs ambulā. (**cum**, prep. + abl., *with*.—**ambulō** [1], *to walk*; “ambulatory,” “ambulance,” “amble.”)
- 9. Iūsiūrandum servā. (**iūsiūrandum**, -ī, n., *oath*; “jurist,” “abjure.”)
- 10. Vīnō temperā. (**vīnum**, -ī, n., *wine*; “vine.”—**temperō** [1], *to moderate, be moderate [in]*; “temper,” “intemperate” supporters of the “Temperance Movement” would have agreed with Cato.)

## LITTERATRVA

Because the **modus operandī** of this book is to present you with only authentic, unadapted, unsimplified Latin, you won’t be reading extensive, formal literary texts until the later chapters, but here’s a snippet from one of the most popular of all classical Latin writers, Martial. (By the way, if you don’t know the English phrase “modus operandi” from your favorite detective novels or television cop shows, look it up in a good dictionary—it’s one of thousands of Latin words and phrases that have come into modern English without any spelling change whatsoever.)

Martial (like most free Roman males, he had three names—praenomen, nomen, and cognomen—Marcus Valerius Martialis) published between A.D. 80 and 104 more than 1,500 short but lively poems in 15 volumes titled *Epigrammata*. These epigrams, many of them just two to eight verses long, are mostly humorous squibs aimed at individuals, real or fictitious and usually named, though typically with pseudonyms and sometimes with punning names—nearly always with a satiric punch line at the end.

## NO KISSES FOR YOU!

Cūr nōn bāsio tē, Philaenī? Calva es.  
Cūr nōn bāsio tē, Philaenī? Rūfa es.  
Cūr nōn bāsio tē, Philaenī? Lusca es.

Martial *Epig.* 2.33: The Epigrams are usually referenced, as here, by book and poem number; this poem, targeted at poor Philaenis, had an obscene denouement in its fourth and final verse, which I have dutifully omitted! The striking repetition, the technical term for which is ANAPHORA, was a favorite poetic and rhetorical device, typically used to achieve some sort of emphasis. Meter: hendecasyllabic, an “11-syllable” verse rhythm often employed by Catullus and Martial.

**cūr**, adv., *why?*—**bāsio** (1), *to kiss*. Final -ō was often shortened in poetry, as here, both to suit the meter and as a reflection of actual speech patterns.—**tē**, pron. (here acc.), *you*.—**Philaenis, Philaenidos**, voc. **Philaenī**, f., *Philaenis* (a Greek female name, hence the case endings are Greek).—**calvus, -a, -um**, *bald*.—**rūfus, -a, -um**, *red, tawny, red-haired* (cf. the name of our Mr. Magoo in Capvt III).—**luscus, -a, -um**, *blind in one eye, one-eyed*.

## GRAMMATICA

**Adiectīva:** Identify each of the predicate adjectives, a very common adjectival usage, in the chapter’s readings. And can you find any substantive adjectives?

**Nōmina:** Identify the number, gender, case, and case usage of each 1st- and 2nd-declension noun in the readings.

**Verba:** Find all the present tense forms of **sum, esse, fuī, futūrum**, and identify the person and number. Consult the **Summārium Fōrmārum** appendix, if necessary.

## CAPVT V

# Would-be Mayors, a Minor-Leaguer, and a Rebel without a Clue

The chapter's readings include some painted "programmata," campaign notices supporting two candidates for Pompeii's chief political post of duumvir, two graffiti targeted at a balding ballplayer named Epaphra (yes, the Romans played ballgames!), and a selection of quotable quotes, among them the historian Sallust's sardonically understated condemnation of the notorious conspirator Catiline as "reasonably eloquent but not very bright."

**Grammatica nova:** The future and imperfect tenses of 1st- and 2nd-conjugation verbs; 1st/ 2nd-declension **-er** adjectives.

## INSCRIPTIÖNES

### Balbus for Mayor...

BRVTTIVM • BALBVM • II VIR • GEN • R HIC • AERARIVM •  
CONSERVABIT

Bruttium Balbum ((duum))vir(um) Gen(iālis) r(ogat). Hic aerārium cōnservābit.

*CIL* 4.3702: Electoral notice (**programma**, pl. **programmata**) from the wall of an apartment at Pompeii; Genialis is lobbying for election of Bruttius Balbus to political office. Like this one, most electoral programmata from Pompeii were dipinti, i.e., painted not incised. Bruttius had in A.D.. 56–57 held the post of aedile, a commissioner of public works.

**duumvir (duovir)**, -ī, m, *duumvir*; often abbreviated **II VIR** or **II V** (in fact, though not so printed in this book, numerals commonly appeared in inscriptions with a line across the top, to distinguish them from abbreviations for other

words; e.g., —**II VIR**); duumvirs were any board of two magistrates performing some political function or specifically, as here, the two chief magistrates in a colony or municipality; the two men shared authority, like the two consuls in Rome.—**rogō** (1), *to ask, ask for*; in electoral campaigning, *ask to elect, ask approval for*; “interrogate,” “prerogative.”—**hic**, pron., *this man, he*.—**aerārium**, -ī, n., *treasury, money in the treasury*.



*Programmata on wall of the taberna of Asellina, Via  
dell'Abbondanza, Pompeii, Italy*  
Alinari / Art Resource, NY

**QUAESTIO:** Why in the first sentence does the direct object precede the subject?—think about how you would design a campaign ad.

**...or Maybe Polybius?**

C I POLYBIVM

G(āium) I(ūlium) Polybium ((duum)) vir(um)

II VIR • OVF

ō(rō) v(ōs) f(aciātis).

*CIL* 4.7204: Gaius Julius Polybius was another Pompeian with political ambitions; of imperial freedman stock, he had previously also run for aedile.



*Programma* from regio I, insula VII, Pompeii, Italy (*CIL* 4.7204)  
Mathew Olkovikas (from *CIL*)

**Gāius**, -ī, m., *Gaius*, another common Roman prae nomen, which was ordinarily abbreviated **C**, for **Cāius**, as the letter **C** from Greek “gamma” in the early Lat. alphabet represented in certain positions the voiced, hard “G” sound. —**ōrō vōs faciātis**, *I ask you to make (elect)*, was a standard formula in these campaign notices, and regularly abbreviated as seen here.

## Give Me a Head with Hair!

EPAPHRA • GLABER • ES

Epaphra, glaber es!

*CIL* 4.1816: Graffito from the basilica at Pompeii.

**Epaphra**: a man’s name, as is clear from the gender of the adj.—**glaber**, -bra, -brum, *hairless, beardless, smooth, bald; effeminate*.

## Strike Three—You’re Out!

EPAPHRA • PILICREPVVS NON • EST

Epaphra pilicrepus nōn est.

*CIL* 4.1926: The man probably was a **pilicrepus**, despite the hostile chap who scribbled this insult on the basilica at Pompeii; a true fan came along later and marked through the graffito, nearly obscuring it.

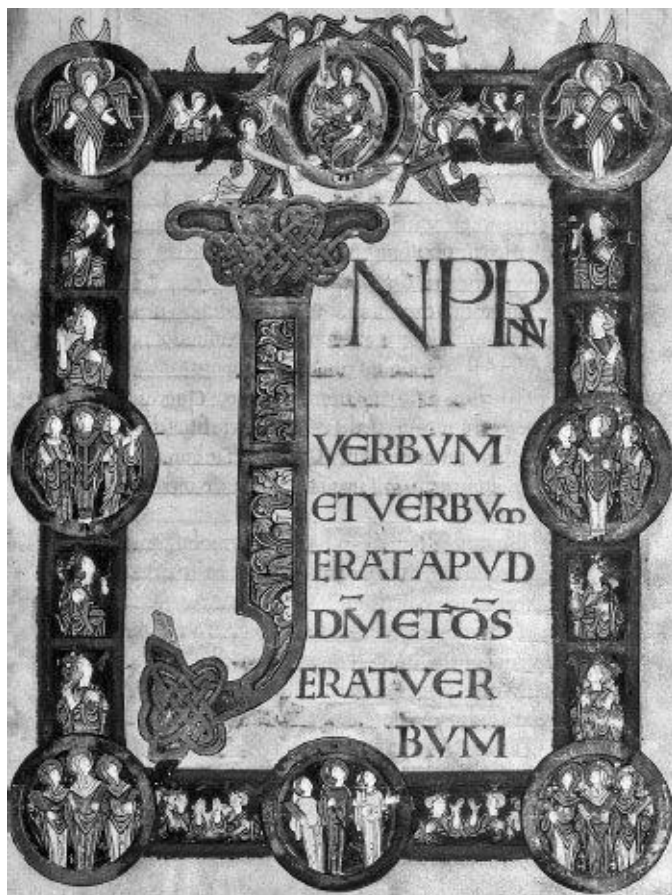
**pilicrepus**, -ī, m., *ballplayer* or *ballgame referee/ scorekeeper*, from **pila**, -ae, f., *ball*. The term is known from a few other sources, both epigraphical (see Capvt X) and literary (Seneca, *Ep.* 56.1, used the term for someone who came into a game and started counting the balls); one favorite ballgame, called “trigon,” involved three players in a triangular arrangement.

## PRŌVERBIA ET DICTA

1. Vacāre culpā magnum est sōlācium. (Cicero *Fam.* 7.3: **vacō** [1], + abl., *to be free [from/ of]*; “vacancy,” “vacation.”—**sōlācium**, -ī, n., *comfort, relief*; “solace,” “consolation” what are the case and grammatical function of **sōlācium** here?)
2. Domine, adiuuā mē! (*Matthew* 15.25: **dominus**, -ī, m., *master, lord; Lord, God*; “dominion.”)
3. Hūmānum amāre est, hūmānum autem ignōscere est. (Plautus *Merc.* 319–20: **autem**, here = **sed**.—**ignōscō**, **ignōscere**, **ignōvī**, **ignōtum** *to grant pardon to, pardon, forgive*.—The infin., as a verbal noun, was treated as n., hence the gender of the pred. adj. **hūmānum**.)
4. Verba dat in ventōs. (Ovid *Am.* 1.6.42: **in** + acc., *into, against*.—**ventus**, -ī, m., *wind*; “vent,” “ventilate.”)
5. In oculīs animus habitat. (Pliny the Elder *HN* 11.54.145: **habitō** [1], *to live [in], dwell*; “inhabit,” “habit.”)
6. Satis ēloquentiae, sapientiae parum. (Sallust *Cat.* 5.4: **ēloquentia**, -ae, f., *articulateness, eloquence*.—**parum**, n. indecl. noun, *insufficient amount, little, too little*; “parvule.”—So the historian Sallust characterized the revolutionary, Lucius Sergius Catilina, who led an aborted coup d’etat and attempt on Cicero’s life that you will read more about later in this book.)
7. Tacent: satis laudant. (Terence *Eun.* 3.2.23: **taceō**, **tacēre**, **tacūī**,



- tacitum**, *to be silent*; “tacit,” “taciturn.”)
8. Vīna dabant animōs. (Ovid *Met.* 12.242: **vīnum**, -ī, n., *wine*; Lat. poets often used pl. forms where one would normally expect the sg., and vice-versa; “vintner,” “vintage.”)
  9. Crās crēdō, hodiē nihil. (Varro, title of one of his fragmentary *Sat. Men.*: **crēdō**, **crēdere**, **crēdidī**, **crēditum**, a 3rd-conj. verb, as seen from the short -e- stem vowel, *to trust (in), believe*; “credible,” “creed” the ALLITERATIVE expression **crās crēdō** is known from other sources as well, including a floor mosaic at the entrance to a flower shop in Pompeii.)
  10. Materiam superābat opus. (Ovid *Met.* 2.5: **materia**, -ae, f., *building material; object of study; subject matter*.—**opus**, **operis**, n., 3rd decl., *work; workmanship*; “opus,” “opera,” “operate.”)
  11. In prīncipiō erat Verbum et Verbum erat apud Deum et Deus erat Verbum. (*John* 1.1: **prīncipium**, -ī, n., *beginning*; “principal,” “principle.”—**apud**, prep. + acc., *among, in the presence of, with; at the house of.*)



*Manuscript page with beginning of St. John's gospel; eleventh century. From "The Four Gospels, in Latin, of the Vulgate Version," add. 34890, folio 115. British Library, London, Great Britain  
HIP/ Art Resource, NY*

## GRAMMATICA

**Verba:** Identify and list all 1st- and 2nd-conjugation verb forms in the readings, identify the tense of each, then transform singulars to plural and plurals to singular. Consult the **Summārium Fōrmārum** appendix, if you need help and to check your work.

**Adiectīva:** Can you find a 1st/ 2nd-declension **-er** adjective in the readings? Can you decline it in all genders? Consult the **Summārium Fōrmārum**.

## CAPVT VI

# Mad Dogs, Bad Politicians, and More “Wisdom of the Ancients”

Besides a dozen or so ancient proverbs and dicta, including the sage observation that we tend always to see the other guy’s vices and keep our own behind our backs, you’ll read in this chapter a floor mosaic with a commonplace warning, another campaign ad, this one set up by a lady tavern owner, and the text of a dedicatory inscription set up to the emperor Tiberius by his prefect in the province of Judaea, the much maligned **Pontius Pilātus**, Pontius Pilate.

**Grammatica nova:** Future and imperfect indicative of **sum**; present, future, and imperfect indicative of **possum**; complementary infinitive.

## INSCRIPTIONES

### Watch Out—He Bites!

CAVE CANEM

Cavē canem!

*CIL* 10.877: Floor mosaic from the entrance of the House of the Tragic Poet at Pompeii; comparable mosaics are found elsewhere. The Roman satirist Petronius, in *Sat.* 29, describes a mural at the door to a Roman house similarly labeled: see the passage in *Capvt* XXIII below.



*Floor mosaic from the House of the Tragic Poet, Pompeii, Italy  
(CIL 10.877)*

CAPVT VI Scala / Art Resource, NY

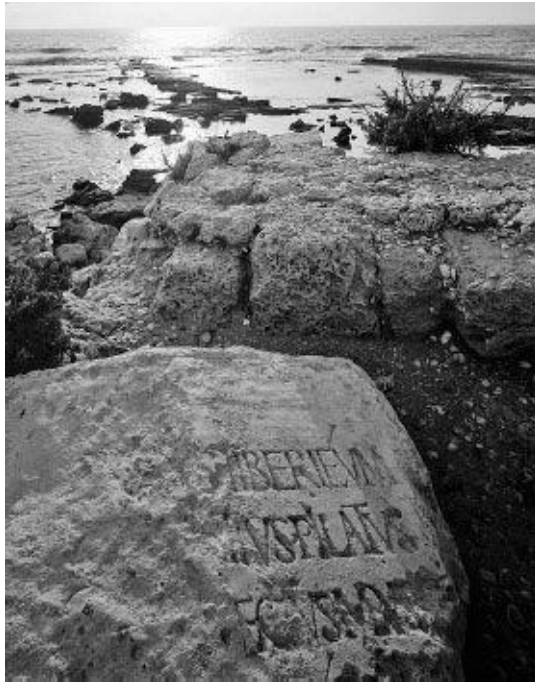
**cavēo, cavēre, cāvī, cautum**, to take precautions, be on one's guard, beware (of); "caveat," "precaution."—**canis, canis**, m./ f., dog; "canine" though you may not yet have been introduced to 3rd-decl. nouns like this one, both context and the ending **-m** clearly signal the noun's function here.

...]S TIBERIÉVM...] NTIVS PILATVS ...]ECTVS IVDA[... ]E [...]  
[...] Tiberiēum [Po]ntius Pilātus, [praef]ectus Iūda[ea]e, [dēdicāvit].

AE (1963) 104: This inscription was discovered by Italian archeologists in 1961 at Caesarea Maritima, the provincial capital of Judaea (**Iūdaea**), in modern Israel. Though brief and fragmentary, the text on this ca. 2' by 3' limestone block is historically important, as it bore the name and title (**praefectus**, *prefect*—a military post subsequently replaced by a procurator, a civilian official) of the provincial governor, the Pontius Pilate who was involved in the prosecution of Jesus Christ. The stone marked a temple or some other public monument to Tiberius (emperor A.D.. 14–37) which had apparently been dedicated to him by the prefect, and is our only epigraphic evidence for Pilate, who held the post from A.D.. 26 until his recall in 36 for a series of mismanaged political and religious disturbances; a common occurrence in ancient construction projects,

the stone was subsequently recycled for use in building a local theater.

**Tiberiēum**, -ī, n., *shrine/ temple to Tiberius*; a bold apex, occasionally employed in inscriptions as equivalent to a macron, here marks the long ē in the word's accented syllable.—**dēdicāvit**, perf. tense (*dedicated*) of the verb **dēdicō** (1); “dedication,” “dedicatory” this verb, or one of similar meaning, originally concluded the inscription but was lost due to damage to the stone.



*Dedicatory inscription to the emperor Tiberius, set up by Pontius Pilate, Caesarea, Israel, first century A.D.. (AE 1963, #104)*

Erich Lessing / Art Resource, NY

## **Asellina for Secundus!**

CEIVM • SECVNDVM

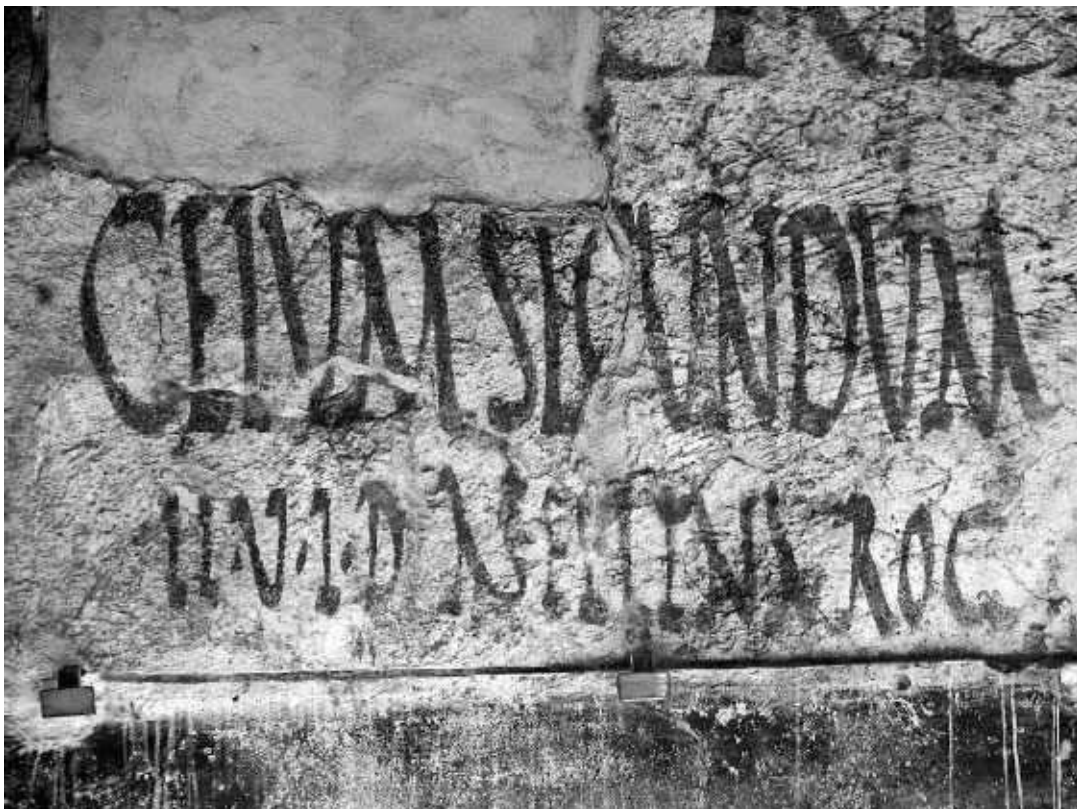
Ceium Secundum ((duum))v(irum) i(ūre)

II • V • I • D • ASELLINA • ROG

d(īcundō) Asellīna rog(at).

CIL 4.7873: Asellina, whose name means “little ass,” ran a local shop (**taberna**), which some suppose to have been a tavern and brothel. In this programma she advertises her support of Lucius Ceius Secundus’ run for duumvir in A.D.. 78 (the year before Vesuvius erupted and destroyed the city). Secundus, who had also been a candidate for aedile (commissioner of public works), seems to have been a **libertinus**, i.e., risen from freedman stock, and, as we know from other programmata, Asellina was not his only supporter from the lower echelons of Pompeian society; archaeologists believe they may have identified his house in Pompeii, but the exact location is disputed.

**duumvirum:** for this office, see “Balbus for Mayor,” Capvt V.—**iūre dīcundō:** legal idiom, *for interpreting the law*, a standard phrase in these campaign ads, referring to the duumvirs’ judicial authority.—**rogat:** see “Balbus for Mayor” in the preceding chapter.



*Programma for Ceius Secundus, from the taberna of Asellina,*

*Pompeii, Italy (CIL 4.7873)*

Robert I. Curtis

**PRŌVERBIA ET DICTA**

1. Aliēna vitia in oculīs habēmus, ā tergō nostra sunt. (Seneca *Ir.* 2.28.8: **aliēnus, -a, -um**, *belonging to another, another's; foreign; "alienate," "alienation."*—ā or **ab**, prep. + abl., usually *from, away from; by; here behind; "abstract."*)
2. Docēte filiōs vestrōs. (Deuteronomy 11.19: **doceō, docēre, docuī, doctum**, *to teach, instruct; "docile," "docent," "indoctrinate."*)
3. Dominus dat sapientiam. (Proverbs 2.6: **dominus, -ī, m.**, *master, lord; Lord, God; "dominion," "dominate."*)
4. Aberrāre ā fortūna tuā nōn potes—obsidet tē. (Seneca *Clem.* 1.8.2: **aberrō** [1], *to wander away, stray from; get away from; "aberrant," "aberration."*—**obsideō, obsidēre, obsēdī, obsessum**, *to sit down; occupy, besiege; beset, assail, control; "obsessive."*—**tē**, *you, here acc.; cf. mē.*)
5. Quārē hodiē et nōn crās? (Augustine *Serm.* 87.11.)
6. Quod hodiē nōn est, crās erit. (Petronius *Sat.* 45: **quod**, rel. pron., *that which, what.*)
7. Iūbilāte Deō. (Psalms 99.2: **iūbilō** [1], *to rejoice, rejoice in; "jubilant," "jubilation," "jubilee."*)
8. Longa est vīta sī plēna est. (Seneca *Ep.* 15.93: **longus, -a, -um**, *long; "longitude."*)
9. Sī vīs, potes. (Horace *Sat.* 2.6.39: **vīs**, irreg. verb, *you wish, want [to], are willing.*)
10. Quis ergō poterit salvus esse? (Matthew 19.25: **quis**, interrog. pron., *who.*—**ergō**, adv., *therefore.*)
11. Sī tardus eris, errābis. (Tibullus 1.4.27: **tardus, -a, -um**, *slow; late, tardy.*)
12. "Animusque aeger," ut ait Ennius, "semper errat." (The early poet Ennius, quoted in Cicero *Tusc.* 3.5: **aeger, -gra, -grum**, *sick, unhealthy.*)



## GRAMMATICA

**Verba:** **Possum**, **posse**, *to be able, can*, regularly requires a “complementary” infinitive to “complete” its meaning; **dēbēre**, *to owe, ought*, and **audēre**, *to dare*, also often take this construction. Can you find some complementary infinitives in this chapter’s readings?

List all the forms of **sum**, **esse**, and of its compound **possum** in the readings and identify the person, number, and tense of each; then transform each singular to plural and vice versa. Consult the **Summārium Fōrmārum** appendix, to check your work.

## CAPVT VII

# All Hail to Sulla, Soothsayers, and the Sound of Mind and Body

The chapter's inscriptions include an epitaph to a young boy who seems to have fancied horses, and two monuments from the first century B.C., one dedicated to a soothsayer who foretold the future from entrails and lightning bolts, and another erected to the Roman commander and dictator Lucius Cornelius Sulla by some group of his 10,000 (!) freedmen. Among the chapter's proverbs and dicta are Juvenal's often quoted reply to the question, "What should men pray for?" And the closing literary selection is one of Martial's gift epigrams in which the donor, completely out of cash, offers a creative present.

**Grammatica nova:** 3rd-declension nouns.

## INSCRIPTIONES

### Epitaph of a Young Boy

DIS MANIB • M • COCCEI NONNI • ANNOR • VI HIC SITVS EST  
Dīs mānib(us) M(ārcī) Cocceī Nonnī, annōr(um) VI: hīc situs est.

*RIB 932:* Epitaph of a young boy, Marcus Cocceius Nonnus, from a tombstone near the Roman fort at Cumbria in northwest Britain, late first-/ early second-cent. A.D.; now in the British Museum, London. In the obscured background image, the lad holds what appears to be a palm branch in his right hand, a whip in his left, possibly signifying his victory in a boys' chariot race.

**mānēs, mānium**, m. pl., *shade, ghost, spirit*; **dī mānēs**, *spirits of the dead*, supernatural powers that protected the soul of the deceased, commonly abbreviated **D.M.** in epitaphs and in the dat. case as recipients of the dedicatory inscription.—**annus**, -ī, m., *year*; frequently abbreviated in inscriptions; the gen.

case was typically employed, as here, in identifying a person's age; “annual,” “perennial.”—**hīc**, adv., *in this place, here*.—**situs, -a, -um**, *stored, deposited; laid in the grave, buried*; **hīc situs (sita) est** was a standard formula in epitaphs.



*Epitaph from Roman fort at Cumbria, first–second century A.D..  
(xRIB 932). British Museum, London, Great Britain  
© British Museum / Art Resource, NY*

## **For Cafatius, An Interpreter of Lightning**

...]ATIVS • L • F • STE • HARVSPE[...FVLGVRIATOR  
[Lūcius Caf]ātius, L(ūciī) f(īlius), Stē(llātīnā), haruspe[x], fulguriātor.

*CIL 1<sup>2</sup>.2127*: Bilingual inscription on a marble slab, engraved in Latin and, in the third line (see photo), Picene or possibly Etruscan; found at Pisaurum (modern Pesaro), in Umbria. 1st cent. B.C.



*Dedicatory inscription to a haruspex, Pesaro, Italy, first century B.C. (CIL 1<sup>2</sup>.2127). Museo Olivieriano, Pesaro, Italy*  
Scala / Art Resource, NY

**Lūcius, -ī, m.**, *Lucius*, a common Roman praenomen.—**Stēllātīnā**: from **Stēllātīnus, -a, -um**, and sc. **tribū (tribus, -ūs, f.)**, of the *Stellatine* tribe, one of the 35 tribes comprising Rome's geographical and voting units; tribal names were often included among a citizen's cognomina and commonly abbreviated in inscriptions.—**haruspex, haruspici**, m., *haruspex*, a type of Roman priest taken over from the Etruscans and responsible for interpreting omens from entrails, lightning, and other prodigies; “haruspicy.”—**fulguriātor, fulguriātōris**, m., *interpreter of omens from lightning* (from **fulgur, fulguris**, n., *lightning*).

## Hail to the Dictator

L • CORNELIO • L • F SVLLAE • FELEICI DICTATORI LEIBERTEINI  
L(ūciō) Cornēliō L(ūciī) f(īliō) Sullae Fēleicī dictātōrī leiberteinī.

*CIL* 1<sup>2</sup>.722: Honorary inscription on a large square pedestal, dedicated to the Roman general Lucius Cornelius Sulla (ca. 138–78 B.C.) by his freedmen, doubtless a group of the “Cornelii,” 10,000 slaves of his political adversaries whom he freed during his dictatorship and who all, according to the regular Roman practice, took his family name and pledged him their support; found at Rome and dated to 82–79 B.C.

**Cornēlius**, -ī, m., *Cornelius*, nomen of an important Roman patrician family or **gēns**.—**Sulla**, -ae, m., *Sulla*, a Roman cognomen.—**fēlix**, gen. **fēlicis**, 3rd-decl. adj. and cognomen, *lucky, fortunate, happy*; “felicitous,” “infelicity” the **ei** in **fēleicī** was a spelling variant for long **ī** seen three times here and very common in early inscriptions.—**dictātor**, **dictātōris**, m., *dictator*, an extraordinary political office in Rome granted in times of emergency; Sulla was appointed to the post by a law passed during the civil war in the late 80s.—**libertīnus**, -ī, m., *member of the freedman class, freedman*; “libertine” with this subject, sc. something like **dēdicant**, a verb encountered in the last chapter and whose meaning is easily guessed.

## PRŌVERBIA ET DICTA

1. Vitia erunt, dōnec hominēs. (Tacitus *Hist.* 4.74: **dōnec**, conj., *until; while, as long as*.)
2. Saepe est etiam sub palliolō sordidō sapientia. (Caecilius Statius, quoted in Cicero *Tusc.* 3.23.56: **etiam**, adv., *even, also*.—**palliolum**, -ī, n., DIMINUTIVE of **pallium**, *pallium*, an outer garment typically worn by Greek men and here suggesting a slave or freedman.—**sordidus**, -a, -um, *dirty, squalid; poor in quality, shabby*; “sordid.” How is the DIMINUTIVE **palliolum** appropriate in the context of this maxim?)
3. Ibi pote valēre populus, ubi lēgēs valent. (Publilius *Sent.*: **pote** = **potest**.—**lēx**, **lēgis**, f., *law*; “legal,” “legislation.”)
4. Nōmen atque ōmen. (Plautus *Pers.* 625: **atque** = **et**.—**ōmen**, **ōminis**, n., *omen, augury*; “ominous.” Names can be meaningful!)
5. Iniūriarum remedium est oblīviō. (Publilius *Sent.* 281: **iniūria**, -ae, f., *injustice, injury, wrong*.—**oblīviō**, **oblīviōnis**, f., *forgetting*; “oblivion,” “oblivious.”)
6. Mēns sāna in corpore sānō. (Juvenal *Sat.* 10.356: **mēns**, **mentis**, f., *mind*; “mental,” “demented.”)
7. Paucōrum improbitās ūniversīs calamitās. (Publilius *Sent.*: **improbitās**, **improbitātis**, f., *dishonesty; shamelessness*; “improbability.”—**ūniversus**, -a, -um, *whole, entire*; pl., *all without exception*;

“universal.”—**calamitās, calamitātis**, f., *disaster; misfortune*; note that 3rd-decl. nouns ending in **-tās** are f. gender, abstract nouns that commonly have Eng. derivatives in “-ty,” like **improbitās** > “improbability,” above.)

8. Pulvis et umbra sumus. (Horace *Carm.* 4.7.16: **pulvis, pulveris**, m., *dust*, often applied to the remains of a dead body; “pulverize.”—**umbra, -ae**, f., *shade, shadow; ghost*; an “umbrella,” a DIMINUTIVE form, provides a “little shade.”)

And some further counsel offered by Dionysius Cato to his son (see Capvt II):

- 9. Parentēs amā. (**parēns, parentis**, m./ f., *parent, mother, father; ancestor*; “parentage.”)
- 10. Coniugem amā. (**coniūnx, coniugis**, m./ f., *spouse, husband or wife*; “conjugal,” and think about the derivation of the grammatical term “conjunction” from the same root.)
- 11. Existimātiōnem retinē. (**existimātiō, existimātiōnis**, f., *opinion; opinion about a person, reputation; good reputation, good name*; “estimation,” “esteem.”—**retineō, retinēre, retinuī, retentum**, *to hold back, hold onto*; “retain,” “retention.”)

## LITTERĀTRĀ

### *Apophorēta: Loculī Ligneī*

Sī quid adhūc superest in nostrī faece locellī,  
mūnus erit. Nihil est?—ipse locellus erit.

Martial *Epig.* 14.13: One of Martial’s first books, though appearing in manuscripts as Liber XIV, was separately titled **Apophorēta**, a Greek word literally meaning *things (for guests) to take away* and more or less equivalent to “party favors.” Each of the 223 epigrams in this volume, nearly all of them

single elegiac couplets, has its own individual title in the manuscripts, usually, as here, the name of the gift that the little poem, like the verse on a gift card, was intended to accompany. Like many of Martial's other epigrams, these are generally light-hearted and humorous.

**loculus**, -ī, m., *box (for storing valuables), cashbox*; “locus,” “location.”—**ligneus**, -a, -um, *wooden*; “lignify,” “lignification.”—**quid**: after s ī, indef. = *anything*.—**adhūc**, adv., *yet, still*.—**supersum**, **superesse**, **superfuī**, **superfutūrum** (= **super**, *over, above*, + **sum**), *to be left over, remain*.—**nostrī**... **locellī**: it is exceedingly common in Lat. verse for noun plus modifying adj. to be separated like this, sometimes with several other words intervening; it is even more crucial in poetry than in prose, therefore, to pay close attention to word endings, and not just word order, in order to see which nouns and adjectives are linked.—**locellus**, -ī, m., *little box, tiny cashbox* (DIMINUTIVE of **loculus**, which is itself DIMINUTIVE of **locus**, *place or spot* where something is “located”).—**faex**, **faecis**, f., *residue, dregs*.—**mūnus**, **mūneris**, n., *gift, present*; “munificent.”—**ipse**, -a, -um, *himself, herself, itself*; “solipsism,” “ipso facto.”—**ipse locellus erit**: sc. **mūnus** as pred. nom.

## GRAMMATICA

**Nōmina**: List all the 3rd-declension nouns in the readings, identify their case and usage, then transform each singular to plural, and vice versa. Consult the **Summārium Fōrmārum** appendix for a useful review of the 3rd declension.



## CAPVT VIII

# Gladiators Who Win, “Meditators” Who Write, and Good Sons Who Read Good Books

The inscriptions you will read in this chapter include an epitaph from a monument set up by a devoted son for his mother, a graffito tallying the winning records of two gladiators at Pompeii, an elegantly drawn but coarse comment on a gentleman’s bathroom literacy, and an electoral notice for a candidate for aedile in A.D. 78, the year before the eruption of Vesuvius. Among the chapter’s **prōverbia** is an ancient version of our adage about “making a virtue of necessity,” and there are a few more of Cato’s words of advice to his son, including two made to order, as you’ll see, for all students of language and literature.

**Grammatica nova:** The present active infinitive and imperatives, and present, future, and imperfect active indicative of 3rd-conjugation verbs.

## INSCRIPTIONES

### Two Talented Gladiators

RVSTICVS MALIVS XII C XI M • TERNTIVS III C III  
Rūsticus Malius XII, c(orōnae) XI; M(ārcus) Ter<e>ntius III, c(orōnae) III.

*CIL* 4.4302: An impressive winning record, scribbled on the wall by one of the gladiators himself or an admiring fan. There is additional text beneath these two lines, but it is illegible.

**Rūsticus Malius:** the first gladiator’s name.—**XII, C. XI:** the first Roman numeral stands for the number of **pugnae**, *fight*s; the second for the number of **corōnae**, *crowns* or *victory garlands*.—**M.:** = **Mārcus**; abbreviations were

routinely used for praenomina, not just in inscriptions and graffiti but in manuscripts as well.



*Graffito from regio V, insula V, Pompeii, Italy (CIL 4.4302)*  
Kay Stanton (from *CIL*)

## Extreme Literacy!

LESBIANE CACAS SCRIBISQVE [...]LVTE[...]  
Lesbiāne, cacās scrībisque: [sa]lūte[m]!

*CIL* 4.10070: Graffito next to a doorway in a house at Pompeii.

**Lesbiānus**, -ī, m., *Lesbianus*, cognomen, typically of a person from, or with family connections to, the Greek island of Lesbos, here probably a slave or freedman.—**cacō** (1), *to defecate*; the word had little “shock value” in imperial Rome.—**salūs**, **salūtis**, f., *health, safety; greeting(s)*; “salutation” here ACC. OF EXCLAMATION.



*Graffito from regio II, insula III, Pompeii, Italy (CIL 4.10070)*  
Mathew Olkovikas (from *CIL*)

## Epitaph for Primigenia

D • M • S OCTAVIAE • PRI MIGENIAE • MA TRI • OPTIMAE POSVIT •  
GAETVLI CVS • FILIVS • T • T • L • S VIX • AN • LX

D(īs) m(ānibus) s(acrum). Octāviae Prīmigeniae mātṛī optimae posuit  
Gaetulicus fīlius. T(erra) t(ibi) l(evis) s(it). Vīx(it) an(nōs) LX.

Photo Archive, American Academy in Rome (no *CIL* number): Epitaph set up by Gaetulicus for his mother Octavia Primigenia, currently in the courtyard of the American Academy. The use of puncta to separate words is especially helpful, when, as here and commonly, words carry over from the end of one line to the beginning of the next.



*Epitaph for Octavia Primigenia. American Academy in Rome,  
Rome, Italy*

American Academy in Rome, Photographic Archive; photo: Frances  
Van Keuren

For the **dī mănēs**, see notes to “Epitaph of a Young Boy,” in Capvt VII.—**sacer, -cra, -crum**, consecrated to a deity, sacred (to); “sacral,” “sacrifice” **D.M.S.** was

a standard abbreviation in epitaphs.—**māter, mātris**, f., *mother*; “maternal,” “maternity.”—**optimus, -a, -um**, superl. of **bonus, -a, -um**, *best, excellent*; “optimal,” “optimist.”—**posuit**, perf. tense of **pōnō, pōnere, posuī, positum** = (*has*) *set up* (the monument); “position,” “deposit.”—**terra tibi levis sit**, regularly abbreviated as here, was another formula conventional in epitaphs, a good wish for the deceased, freely = *may the earth rest lightly upon you*.—**vīvō, vīvere, vīxī, vīctum**, *to live*; “survive,” “convivial” **vīxit** = perf. tense, (*she*) *lived*.—**annus, -ī**, m., *year*; “annual,” “centennial” Lat. employed the acc. case (sometimes the abl.) to indicate DURATION OF TIME.

## Lollius for Aedile

C • LOLLIVM • FVSCVM AED • D • R • OVF  
G(āium) Lollium Fuscum aed(īlem), d(ignum) r(eī pūblicaē) ō(rō) v(ōs)  
f(aciātis).

*CIL* 4.7874: Lollius’ candidacy dated to A.D.. 78, the year before Pompeii’s destruction; this programma was painted on the same wall as the one for Ceius Secundus you read in Capvt VI, and we know from another notice (*CIL* 4.7863) that the same Asellina who supported Ceius for duumvir also backed Lollius.

**aedīlis, aedīlis**, m., *aedile*, Roman or provincial magistrate in charge of public works and entertainments.—**dignus reī pūblicaē**, *worthy of the republic*, i.e., qualified to serve the state, was a standard and commonly abbreviated formula in these programmata.—**ōrō vōs faciātis**: *I ask you to make (elect)*, another formula common in these campaign notices (cf. “...or Maybe Polybius,” Capvt V).



*Programma for Lollius Fuscus, regio IX, insula XII, Pompeii, Italy*  
(CIL 4.7874)

Robert I. Curtis

## PRŌVERBIA ET DICTA

1. Ibi semper est victōria, ubi concordia est. (Publius *Sent.*: **concordia**, -ae, f., *agreement, harmony*; “concord,” “concordant.”)
2. Abonīs bona disce. (Erasmus *Ad.* 4.8.37; how are the two adjectives used?)
3. Hannibal, crēdō, erat ad portās. (Cicero *Phil.* 1.5.11: **Hannibal**, **Hannibalis**, m., *Hannibal*, Carthaginian leader in Rome’s 2nd Punic War.—**crēdō**, **crēdere**, **crēdidī**, **crēditum**, *to believe, trust*; “credible,” “creed.”)
4. Inīqua numquam rēgna perpetuō manent. (Seneca *Med.* 196: **inīquus**, -a, -um, *unfair, unjust*; “iniquity.”—**rēgnum**, -ī, n., *rule, authority, kingdom, government*; “reign,” “interregnum.”—**perpetuō**, adv. from **perpetuus**, -a, -um; “perpetual,” “perpetuate.”)
5. Laudem virtūtis necessitātī damus. (Quintilian *Inst.* 1.8.14: **necessitās**, **necessitātis**, f., *inevitability, necessity*; “necessitate.”)
6. Magna dī cūrant, parva neglegunt. (Cicero *Nat. D.* 2.167: **cūrō** [1], *to care for, attend to; heal, cure; care about, worry about*; “curator,” “curative.”—**neglegō**, **neglegere**, **neglēxī**, **neglēctum**, *to disregard*,

*neglect; “negligent,” “negligible.”)*

7. Rīvālītātem nōn amat Victōria. (Publius *Sent.*: **rīvālītās, rīvālītātis**, f., *rivalry*.)

More of Dionysius Cato’s advice to his son (see Capvt II):

- 8. Nunc tē, filī cārissime, docēbō. (tē, pron., *you*, here acc.—cārissimus, -a, -um, *dearest, very dear*; “caress,” “cherish.” This sentence concludes Cato’s introduction to his whole set of moral imperatives.)
- 9. Litterās disce.
- 10. Cognātōs cole. (cognātus, -ī, m., *kinsman, relative*; “cognate.”—colō, colere, coluī, cultum, *to cultivate; cherish; “culture.”*)
- 11. Magistrum metue. (metuō, metuere, metuī, *to fear, dread; revere, admire*; “meticulous.”)
- 12. Librōs lege. (legō, legere, lēgī, lēctum, *to pick out, choose; read*; “legible,” “select.”)

## GRAMMATICA

**Verba:** Identify and list all the 3rd-conjugation verb forms, then transform the singulars to plural and vice versa. Review the **Summārium Fōrmārum** at the back of this book, if necessary, and use it to check your answers.

## CAPVT IX



# A Princely Patron, a Seller of Dung, and Loiterers All Forewarned

A mix of inscriptions here: a monument to Marcus Claudius Marcellus, Augustus' heir apparent, from his clients in Pompeii; a note to another Marcellus from his lady "Lucky" an ad for dung, in case you're in the market; and a "No Loitering" sign, with scary snakes, in case you were thinking of hanging around! More wisdom from the ancients too, including the age-old reminder that no man, alas, is a prophet in his own land. And are you remembering to read the texts aloud, in the fashion of the Romans, and to read for comprehension before attempting to translate?

**Grammatica nova:** The demonstratives **hic**, **iste**, and **ille**; special "UNUS NAUTA" -**ius** adjectives.

## INSCRIPTIONES

### To the Nephew of Augustus

M • CLAVDIO C • F • MARCELLO PATRONO  
M(ārcō) Claudiō G(āi ī) f(īliō) Mārcellō patrōnō.

*CIL* 10.832: Inscription on a marble pedestal base in the Triangular Forum at Pompeii which once supported a statue, now lost, of Marcus Claudius Marcellus, nephew and intended heir of Octavian, the future emperor Augustus; born in 42 B.C. to Gaius Claudius Marcellus (consul in 50 B.C.) and Octavian's sister Octavia, Marcellus died and was buried in Augustus' own mausoleum in 23 B.C., leaving the emperor to seek another heir and likely successor to the principate. The 4th-cent. Vergilian scholar and commentator Servius tells us that Octavia collapsed into tears while listening with Augustus to Vergil, as he recited

a passage from the sixth book of the *Aeneid* (lines 860–883) extolling Marcellus' prowess and lamenting his premature death.

**Gāius**, -ī, m., *Gaius*; for this common praenomen, and its abbreviation **C**, see notes to “Or Maybe Polybius,” Capvt V.—**Claudius**, -ī, m., *Claudius*, nomen of one of Rome's oldest patrician families (**gentēs**).—**Gāīī filiō**: the father's praenomen was routinely included in Roman inscriptions as a means of more specifically identifying an individual.—**patrōnus**, -ī, m., *patron*; *guardian*, *defender*; often, as here, an honorific title.

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*No youth shall equal hopes of glory give, No youth afford so great a cause  
to grieve; The Trojan honor, and the Roman boast, Admir'd when living,  
and ador'd when lost! Mirror of ancient faith in early youth! Undaunted  
worth, inviolable truth!*

VERGIL *AENEID* 6.875–878; TRANSLATED BY JOHN DRYDEN

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*Dedicatory inscription, Triangular Forum, Pompeii, Italy, first*

century B.C. (CIL 10.832)  
Robert I. Curtis

## To Another Marcellus

MARCELLVM FORTVNATA • CVPIT  
Mārcellum Fortūnāta cupit!

*CIL* 4.111: His girlfriend's name meant "Lucky," but it seems Marcellus himself was the lucky guy; graffito from the shop of Fortunata on Pompeii's Via Consolare.

**cupiō, cupere, cupīvī, cupītum**, *to desire, wish, long for*; "cupidity," "Cupid," "covet."

## No Loitering!

OTIOSIS • LOCVS • HIC NON EST DISCEDE MORATOR  
Ōtiōsīs locus hic nōn est. Discēde, morātor!

*CIL* 4.813: This Pompeian graffito from the Vicolo del Lupanare was accompanied by a painting of two large snakes, a further warning to loiterers; the sentence is actually a dactylic hexameter verse (with the first **i** in **ōtiōsīs** pronounced as a consonant, a sort of "contraction" common in Latin speech, so the word is a trisyllable rather than quadrisyllabic).

**ōtiōsus, -a, -um**, *not busy, having nothing to do, idle*; "otiose," "negotiate" this adj., used here as a SUBSTANTIVE, is related to the noun **ōtium**, *leisure, peace*.—**discēdō, discēdere, discessī, discessum**, *to go away, depart*; "proceed," "exceed."—**morātor, morātōris**, m., *one who hinders, delayer; one who lingers, loiterer*; "moratorium," "demur."

## Things Every Farmer Needs

EVPEMVS STECVS • E FVNDQ • ET ROTA

Eupēmus: ste<r>cus ē fundō et rota.

*CIL* 4.1754: Advertisement of items for sale, written on a gate (the Porta Marina) at Pompeii.

**Eupēmus**, -ī, m., *Eupemus*, a Greek name, likely that of a freedman.—**stercus**, **stercoris**, n., *manure* (esp. animal manure used as fertilizer); “stercorous,” “stercobilin.”—**fundus**, -ī, m., *bottom, base; country estate, farm*; “fundament,” “foundation.”—**rota**, -ae, f., *wheel* (here probably for a farmer’s cart or wagon); “rotate,” “rotary.”

## PRŌVERBIA ET DICTA

1. Homō semper aliud, fortūna aliud cōgitat. (Publilius *Sent.*: **aliud... aliud**, *one thing...another*.)
2. Vincet amor patriae. (Vergil *Aen.* 6.823.)
3. Nōbilitās sōla est atque ūnīca virtūs. (Juvenal *Sat.* 8.20: **nōbilitās, nōbilitātis**, f., *nobility*.—**atque** = **et**.—**ūnīcus**, -a, -um, *one and only, sole; unique*. In a common word-order variation, the subj. **virtūs** is delayed to the end for suspense; the adjectives modify the pred. nom., **nōbilitās**.)
4. Sōla pecūnia rēgnat. (Petronius *Sat.* 14: **rēgnō** [1], *to rule, govern*; “reign,” “interregnum.”)
5. Nōsce animum tuum. (Cicero *Tusc.* 1.52: **nōscō, nōscere, nōvī, nōtum**, *to get to know, learn about*; “notorious,” “notice.”)
6. Nūllum hominī est perpetuum bonum. (Plautus *Curc.* 189.)
7. Sine irā et studiō. (Tacitus *Ann.* 1.1: the historian’s promise to avoid any kind of bias in his reporting of events.)
8. Prophēta in suā patriā honōrem nōn habet. (*John* 4.44: **prophēta**, -ae, m., *prophet*; “prophetic,” “prophecy,” “prophesy.”—**suus**, -a, -um, *his, her, its, their own*; “suicide,” “sui generis.”—**honor**, **honōris**, m.,

*honor, esteem.)*

9. Quī nimium multīs “Nōn amō” dīcit, amat. (Ovid *Rem. Am.* 648: **quī**, rel. pron., [*he*] *who*.)
10. Sapere audē. (Horace *Epist.* 1.2.40: **sapiō, sapere, sapiivī**, *to have good taste; have good sense, be wise; “sapient,” “insipid.”*)
11. Iste meus stupor nīl videt. (Catullus *Carm.* 17.21: **stupor, stupōris**, m., *numbness; dullness, stupidity; stupid person; “stuporous.”*—**nīl** = **nihil**.)
12. Nōn tamen ista meōs mūtābunt saecula mōrēs. (Propertius *El.* 2.25.37: **mūtō** [1], *to change, alter; “mutable,” “mutation.”*—**saeculum, -ī**, n., *generation; age, time; “secular.”*)
13. Ille crucem sceleris pretium tulit, hic diadēma. (Juvenal *Sat.* 13.105: **crux, crucis**, f., *wooden frame on which criminals were exposed to die, cross; “crux,” “crucify.”*—**scelus, sceleris**, n., *evil deed, crime, sin.*—**pretium, -ī**, n., *price, value, reward; “precious” here, with sceleris, as the...of....*—**ferō, ferre, tulī, lātum**, *to bear, endure; receive; tulit* is perf. tense; “infer,” “collate.”—**diadēma, diadēmatis**, n., *diadem, crown*.)
14. Laudant illa, sed ista legunt. (Martial *Epig.* 4.49.10: **legō, legere, lēgī, lēctum**, *to pick out, choose; read; “select,” “elect,” “collect.”*)

## GRAMMATICA

**Prōnōmina (“pronouns”):** List all forms of the demonstratives **hic, iste**, and **ille** in the chapter’s readings, identify the number, gender, case, and case usage of each, and then transform singulars to plural and vice versa. Consult the **Summārium Fōrmārum** appendix, if necessary, and use it to check your work.

**Adiectīva:** Nine common 1st/ 2nd-declension adjectives, the so-called “UNUS NAUTA adjectives,” are irregular in their genitive and dative singular forms. Find the UNUS NAUTA adjectives in this chapter’s readings, identify their number, gender, and case, and then give their genitive and dative singular forms.



## CAPVT X

# Love and Loathing, Electioneering, and the Hostile Advance of Death

You'll read in this chapter of paupers and ballplayers getting out the vote, of women who'll love you, loathe you, or just leave you alone, and of Death who comes on like an enemy. From the chapter's proverbs and dicta you'll learn, inter alia, that even in olden times clothes "made the man"!

**Grammatica nova:** 4th-conjugation verbs and **-iō** verbs of the 3rd conjugation.

## INSCRIPTIONES

### Let's Vote!

MODESTVM • AED...]TARI ET PAVPER [...] FACITE  
Modestum aed(īlem), [prōlē]tāri<ī> et pauper[ēs], facite!

*CIL* 4.9932a: One of countless electoral notices from Pompeii urging specific constituents to vote for a particular candidate ("Teamsters, vote Obama!").

**Modestus**, ī, m., *Modestus*, Roman cognomen from an adj. meaning "temperate" or "unassuming" another notice for the man's election reads **MODESTVM AED • O • V • F**, where the last three letters, as we have seen before, are the standard abbreviation for **ōrō vōs faciātis**, *I ask you to make (elect)*, and in another inscription we have the candidate's full name, Marcus Samellius Modestus.—**aedīlis**, **aedīlis**, m., *aedile*, Roman or provincial magistrate in charge of public works and entertainments.—**prōlētārius**, -ī, m., *proletarian*, a member of the lowest citizen class; restored here for the connection with **pauperēs**, though some editors read **unguentāriī**, *ointment makers/ sellers*, based on other inscriptions at Pompeii.—**pauper**, **pauperis**, m.,



*poor man*; “pauper,” “poverty.”

## Yankees for Vettius!

A • VETTIUM • FIRMVM  
AED • O • V • F • D • R • P • O • V • F • PILICREPI • FACITE

A(ulum) Vettium Fīrmum aed(īlem) ō(rō) v(ōs) f(aciātis) d(ignum) r(eī) p(ū  
blica) ō(rō) v(ōs) f(aciātis), pilicrepī, facite!

*CIL* 4.1147: Never mind Modestus and the poor folks—the **pilicrepī** (including that hairless Epaphra?—see Capvt V) are supporting Aulus Vettius Firmus, whose candidacy has been dated to the Neronian period. The person who painted, or commissioned, this programma got carried away and accidentally repeated **O. V. F.**, which had become so formulaic that the redundancy with **facite** didn’t seem to bother anyone either. From the Praedia (a hotel in fact) of Julia Felix.

**dignus, -a, -um**, *appropriate, suitable, worthy*; “dignify,” “indignant” **dignus re ī pūblica**, *worthy of the republic*, i.e., qualified to serve the state, was another standard and commonly abbreviated formula in these programmata. —**pilicrepus, -ī, m.**, *ballplayer or referee*.

## Lady of the Night

LVCILLA EX CORPORE LVCRVM FACIEBAT  
Lūcilla ex corpore lucrum faciēbat.

*CIL* 4.1948: Graffito from the basilica at Pompeii.

**Lūcilla, -ae, f.**, *Lucilla* (“little light,” DIMINUTIVE of **lūx, lūcis, f.**, *light*; “lucid,” “translucent.”), a female cognomen, like our “Lucille” and “Lucy.”—**lucrum**: do you remember this word from the floor mosaics in Capita I and IV?—if not, think “lucrative” one wonders if the “gentleman” who scrawled this message intended the soundplay (ASSONANCE) in **Lūc-/ luc-**?



*The basilica, Pompeii, Italy*  
Robert I. Curtis

## Getting Together

SECVNDVS CVM PRIMIGENIA CONVENIVNT  
Secundus cum Prīmigeniā conveniunt.

*CIL* 4.5358: These two seem to have found a “convenient” meeting place in Pompeii’s Region IX (as noted in the Introduction, archaeologists have mapped the city into a set of **regiōnēs** and **īnsulae**, *blocks of buildings*).

**conveniō, convenīre, convēnī, conventum**, compound of **cum/ con-** + **veniō**, *to come together, assemble, meet*; “convene,” “convention.”

**QUAESTIŌ:** Why, strictly speaking, should the verb form be singular?—but what logic reasonably prompted the person who wrote the graffito to make it plural?

## Not Getting Together

## SERENA

Sarra, nōn bellē facis: sōlum mē relinquis, dēbilis [...]

ISIDORV

FASTIDIT

*CIL* 4.1951: Another graffito from the basilica; the roughly trochaic rhythm may only be accidental, though we have a great many verse graffiti from Pompeii, including the next one below.

**Sarra**, -ae, f., *Sarra*, a female cognomen, probably for a slave or freedwoman and perhaps from the old name for the Phoenician coastal city of Tyre.—**bellē**, adv. (from the adj. **bellus**, -a, -um), *beautifully, agreeably, nicely*.—**relinquō**, **relinquere**, **relīquī**, **relictum**, *to leave behind, leave, abandon*; “relinquish.”—**dēbilis**: 3rd-decl. adj., *weak, feeble, crippled*; “debilitate.” The adj. here, nom. case, possibly refers to Sarra, “you, weak,...,” or it may belong with text obscured at the end of the graffito.

## Abandoned

SARRA NON BELLE FACIS SOLVM ME RELINQVIS DEBILIS  
[...Serēna Īsidōru<m> fastīdit.

*CIL* 4.3117: These two are not getting along as well as Secundus and Primigenia, it appears; which one do you suppose scribbled out this graffito?

**Īsidōrum**: for the writer’s omission of final -m, cf. “...Boy Loves Girl,” Capvt III.—**fastīdiō**, **fastīdire**, **fastīdivī**, **fastīditum**, *to show aversion to, loathe; scorn, turn away from*; “fastidious.”

## Hateful Death

DISCITE DVM VIVO MORS INIMICA VENIS  
Discite: dum vīvō, Mors inimīca, venīs.

CIL 4.5112: Graffito from the House of Hercules and Nessus, Pompeii; written in verse (elegiac pentameter).

**mors, mortis**, f., *death*; “mortal,” “mortuary.”—**inimicus**, -a, -um, *unfriendly, hostile; disagreeable*. “inimical.”

**QUAESTIŌNĒS**: Why is the imperative plural?—i.e., who is addressed? We have an “amateur poet” at work here; comment on her/ his use of both PERSONIFICATION and ALLITERATION.

## PRŌVERBIA ET DICTA

1. Dum Fāta sinunt, vīvite laetī. (Seneca *Herc. Fur.* 178: **fātum**, -ī, n., *fate; death*; pl., often, *the Fates*; “fatalism.”—**sinō**, **sinere**, **sīvī**, **situm**, *to allow, permit*.—**laetus**, -a, -um, *happy, joyful*; what must the noun **laetitia**, -ae, f., mean? and the name “Letitia”?)
2. Impedit īra animum. (Cato *Dist.* 2.4: **impediō**, **impedīre**, **impedīvī**, **impedītum**, *to impede, hinder, prevent*; the verb lit. means to “put on the feet,” from **pēs**, **pedis**, m., *lower leg, foot*, and hence to hobble or shackle—to “expedite” is just the opposite!)
3. Audī alteram partem. (Augustine *Man.* 14.22: **pars**, **partis**, f., *part, share; party, side, position [in a dispute]*; “partisan.”)
4. Effugere cupiditātem rēgnum est vincere. (Publilius *Sent.*: **effugiō**, **effugere**, **effūgī**, **effugitūrum**, *to escape, avoid*; “fugitive,” “refuge.”—**rēgnum**, -ī, n., *rule, authority, kingdom, government*; “reign.”)
5. Vestis virum facit. (Erasmus *Ad.* 3.1.60: **vestis**, **vestis**, f., *personal attire, dress, clothes*; “vest,” “vestment,” “divest.”)
6. Inveniet viam aut faciet. (Seneca *Herc. Fur.* 276–77.)
7. Numquam aliud natūra, aliud sapientia dīcit. (Juvenal *Sat.* 14.321: **aliud...aliud**, *one thing...another*.)
8. Quid est vērītās? (*John* 18.38.)
9. Generōsōs animōs labor nūtrit. (Seneca *Ep.* 4.31.5: **generōsus**, -a, -

**um**, *high-born, noble*; “generous,” “generosity.”—**nūtriō**, **nūtrīre**, **nūtrīvī**, **nūtrītum**, *to feed at the breast, nurse; nourish, foster; “nutriment,” “nutrition.”*)

10. Senectūs ipsa est morbus. (Terence *Phorm.* 575.)
11. Vīvere est cōgitāre. (Cicero *Tusc.* 5.111.)

Some final imperatives from Dionysius Cato to his son (for Cato’s “Monostichs,” see Capvt II):

- 12. Meretrīcem fuge. (**meretrīx**, **meretrīcis**, f., *courtesan, prostitute*; “meretricious.”)
- 13. Aleam fuge. (**alea**, -ae, f., *game of chance, gambling.*)
- 14. Quod satis est dormī. (**quod**, rel. pron., *what.*—**dormiō**, **dormīre**, **dormīvī**, **dormītum**, *to sleep*; “dormitory,” “dormant.”)
- 15. Līberōs ērudī. (**līber** as adj. means *free*, but in the m. pl. it can also = *children.*—**ērudīō**, **ērudīre**, **ērudīvī**, **ērudītum**, *to instruct, train, educate*; a wonderful etymology, meaning lit. to get someone **ex/** *out of* being **rudis/** *rough, crude, unpolished*—so, gentle reader, learn Latin, cease to be “rude,” become “erudite,” and rejoice in your “erudition”!)

## GRAMMATICA

**Verba:** List all the imperatives of 3rd-**iō** and 4th-conjugation verbs, identify them as either 3rd or 4th conjugation, and then transform the singulars to plural and vice versa. Next find all the other 3rd-and 4th-conjugation verbs, identify their conjugation (3rd or 4th), person, number, tense, mood, and voice, and then transform each present tense form to future and imperfect (in the same number and person), each future to present and imperfect, and each imperfect to present and future. Consult the **Summārium Fōrmārum** appendix, if you need review, and to check your work.

## CAPVT XI

# Looking for Love, Seizing the Day, and Wearing Your Hat in the Sun

In this chapter you'll read short graffiti on learning, and loving, and the emptiness of death—and an epitaph exhorting us to live in the moment. The several dicta include St. John's pronouncement that, when you know the truth, it will "set you free." The chapter concludes with two Martial epigrams, one a gift note to accompany a hat for wearing to the theater on a sunny but windy day. Remember to read each of these texts aloud first, and to read for comprehension, before attempting to translate into English.

**Grammatica nova:** The personal pronouns **ego**, **tū**, and **is**, and the demonstratives **is** and **īdem**.

## INSCRIPTIONES

### But What Was the Subject?

TV • ENIM • ME • DOCES  
Tū enim mē docēs!

*CIL* 4.1927: Hopefully it was something the graffito's writer wanted to learn!

### Easy Does It!

AMO TE FACILIS FAC MI COPIA  
Amō tē, Facilis: fac mī cōpia<m>!

*CIL* 4.10234: Graffito from the necropolis at Porta di Nocera, on the Via di

Nocera, Pompeii.

**Facilis:** voc. of the 3rd-decl. adj. meaning *easy*, here either someone's actual cognomen or, more likely, a pet name; certainly the amorous man (or woman) who scribbled the message intended the **fac/ facilis** wordplay, a bit of etymologizing typical of Roman humor (both words, of course, are from the same root, like “do” and “doable”).—**fac:** remember the irregular 3rd-conj. sg. imperatives, **dīc**, **dūc**, **fac**, and **fer**.—**mī:** a common alternate form of **mihi**.—**cōpiam:** generally *supply* or *abundance*, but the word often means, esp. with **faci** ō as here, *admission* or *access* to a person; the love poet Propertius poses this question to a character in one of his poems (*El.* 1.9.15), **quid sī nōn esset facilis tibi cōpia**, *what if there weren't (such) easy access (to women) for you?*

### *Carpe Diem!*

PRIMAE  
POMPEIAE  
OSSVA • HEIC  
FORTVNA • SPONDET • MVLTA  
MVLTIS • PRAESTAT • NEMINI • VIVE IN DIES  
ET • HORAS • NAM • PROPRIVM • EST • NIHIL  
SALVIVS • ET • HEROS • DANT

Prīmae Pompeiae ossua heic.  
Fortūna spondet multa multīs, praestat nēminī.  
Vīve in diēs et hōrās, nam proprium est nihil.  
Salvius et Hērōs dant.

*CIL* 1<sup>2</sup>.1219: Epitaph of Prima Pompeia, dedicated by Salvius and Heros, probably freedmen; inscription from a 2nd-cent. B.C. marble tablet found outside the Porta Pinciana, Rome. The lines from **Fortūna** to **nihil** are in iambic trimeter verse, but there is a metrical irregularity in the first line, possibly a mistake made by the **sculptor** (some scholars suppose the engraver accidentally substituted **fortūna** for its synonym **fors**).

**Prīmae:** The cognomen **Prīma** was commonly given to a first-born daughter.—**ossua**, **ossuum**, n. pl., *bones* (of a deceased person); “ossuary.”—**heic:** common variant for **hīc**, adv., *in this place, here*.—**spondeō**, **spondēre**,



**spopondī, spōnsum**, to give a pledge; promise; “sponsor,” “respond,” “despondent.”—**praestō, praestāre, praestitī, praestitum**, to exhibit, show; present, give.—**diēs**: acc. pl., with **in** here = for your days, for the day.—**nam**, conj., for.—**proprius, -a, -um**, one’s own (to keep forever); “property,” “appropriate.”

**QUAESTIŌ**: Comment on the philosophy underlying this epitaph; compare the following graffito and contrast its tone.

## A Waste

TV • MORTVS • ES TV • NVGAS • ES  
Tū mortuus es: tū nūgās es!

*CIL* 4.5279: Graffito from a wall in a Pompeian garden.

**mortuus, -a, -um**, dead; “mortuary,” “mortician.”—**nūgae, -ārum**, f. pl., worthlessness, absurdity; nonsense; worthless stuff, trash; **nūgās** here is probably the scribbler’s error for nom. **nūgae**.

**QUAESTIŌ**: Comment on the diction and tone of this graffito; what effect may the writer have intended in his use of the personal pronoun?

## PRŌVERBIA ET DICTA

1. Bonus es tū, et in bonitāte tuā docē mē. (*Psalms* 118.68: **bonitās, bonitātis**, f., moral excellence, goodness; kindness, benevolence; what common 1st/ 2nd-decl. adj. is this abstract noun derived from?)
2. Sī tibi amīcum nōn mihi inimīcum. (Erasmus *Ad.* 2.1.33: **amīcum**, sc. **est**, [something is] agreeable.—**inimīcus, -a, -um**, unfriendly, hostile; disagreeable; “inimical.” The proverb goes back to Plato.)
3. Belva multōrum es capitum. (Horace *Epist.* 1.1.76: **belva, -ae**, f.,

*beast, wild animal; monster, brute; so Horace characterizes the Roman mob. What effect is achieved by separating **capitum** from its adj. and delaying it to the end of the sentence?)*

4. Est deus in nōbīs. (Ovid *Ars Am.* 3.549 and *Fas.* 6.5.)
5. Etiam sine lēge poena est cōnscientia. (Publilius *Sent.*: **lēx, lēgis**, f., *statute, law*; “legality,” “legislature.”—**cōnscientia**, -ae, f., *consciousness, knowledge; conscience.*)
6. Historia vērō testis temporum, lūx vērītātis, vīta memoriae, magistra vītae, nūntia vetustātis. (Cicero *Or.* 2.36: **historia**, -ae, f., *inquiry, investigation; history, the writing of history.*—**vērō**, adv., *in truth, indeed, to be sure; however*; “very,” “verify.”—**testis, testis**, m., *witness*; “testify,” “testimony.”—**lūx, lūcis**, f., *light*; “lucid,” “translucent.”—**memoria**, -ae, f., *memory, recollection*; “memorialize.”—**nūntia**, -ae, f., more commonly **nūntius**, -ī, m., *messenger*; “announce,” “denunciation.”—**vetustās, vetustātis**, f., *condition of being old, age; people, institutions of the distant past, antiquity*; “veteran,” “inveterate.” Comment on Cicero’s use of PERSONIFICATION.)
7. Nec vīta nec fortūna hominibus perpes est. (Publilius *Sent.*: **perpes** = **perpetua**.)
8. Aliter dē illīs ac dē nōbīs iūdicāmus. (Cicero *Off.* 1.9.30: **aliter**, adv. from **alius**, -a, -ud, *in another way, otherwise, differently.*—**ac**, conj., *and, and also*; here, *than.*—**iūdicō** [1], *to judge*; “adjudicator,” “judicial.”)
9. Cognōscētis vērītātem et vērītās liberābit vōs. (John 8.32: **cognōscō, cognōscere, cognōvī, cognitum**, *to become acquainted with, learn, recognize*; “cognition,” “cognizant.”—**liberō** [1], *to free, liberate*. Do you see the CHIASMUS?)
10. Īnsānō nēmō in amōre videt. (Propertius *El.* 2.14.18: **īnsānus**, -a, -um, *demented, frenzied, mad*; “insane,” “insanity.”)
11. Hominēs id quod volunt crēdunt. (Caesar *B. Gall.* 3.18: **quod**, rel. pron., *which.*—**volō, velle, voluī**, irreg. 3rd-conj. verb, *to wish, want, be willing, will*; “volition,” “volunteer.”—**crēdō, crēdere, crēdidī, crēditum**, *to believe, trust*; “credibility,” “credulous.”)
12. Patria est ubicumque bene es. (Seneca *Rem. Fort.* 8.2: **ubicumque**, adv., *wherever*; “ubiquitous.”)
13. Nōn veniunt in idem pudor atque amor. (Ovid *Her.* 15.121: **pudor, pudōris**, m., *(sense of) shame; decency, modesty; scrupulousness*; “impudent.”—**atque**, conj., *and, and also, and even.*)

## LITTERATRĀ

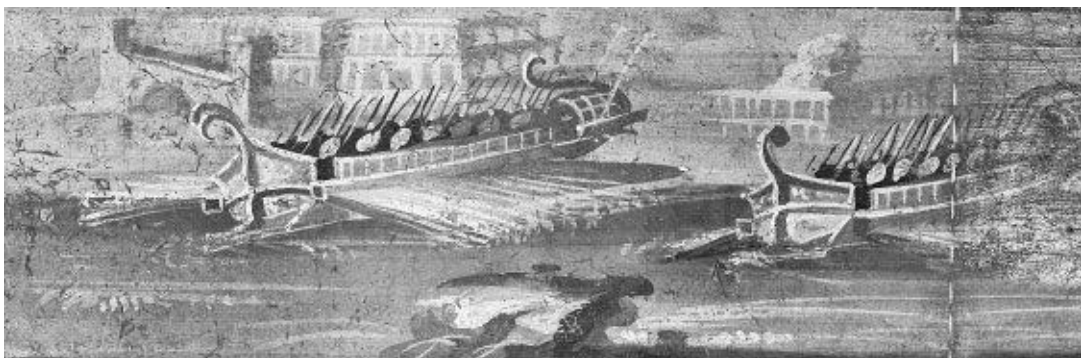
### Man Overboard!

Dō tibi naumachiam, tū dās epigrammata nōbīs:  
vīs, puto, cum librō, Mārce, natāre tuō.

Martial *Epig.* 1.5: One type of gladiatorial spectacle wildly popular with the Romans was the **naumachia** (-ae, f.), a mock naval battle staged by ships in a flooded amphitheater engineered for the purpose, like the Colosseum in Rome; like other such games, the **naumachia** could be staged by government officials, ordinarily the aediles, or by wealthy individuals. Meter: elegiac couplet.

**epigramma, epigrammatis**, n., *inscription, epitaph; short poem, epigram*.—**vīs**, *you wish* (from the irreg. verb **volō**).—**putō** (1), *to reckon, suppose, judge, think, imagine*; “putative,” “dispute.” Final -ō was often shortened in poetry, as we have seen before, for metrical convenience and as a reflection of ordinary speech.—**natō** (1), *to swim*; “natatorium.”

**QUAESTIŌ**: You are safe to assume that this squib is meant to insult its addressee, as is typically the case with Martial’s epigrams; what do you suppose the point of the joke is here?



*Mock naval battle (naumachia), from the Temple of Isis, Pompeii.  
Museo Archeologico Nazionale, Naples, Italy  
Erich Lessing / Art Resource, NY*

### ***Apophorēta: Causea***

In Pompeiānō tēcum spectābō theātrō,  
nam flātus populō vēla negāre solet.

Martial *Epig.* 14.29: Another party gift note, this one to accompany a hat, which here “speaks” to the gift’s recipient (for Martial’s *Apophoreta* poems, see Capvt VII). Awnings were often provided at gladiatorial games, but when they were not available, in this case due to the windy conditions, spectators often wore hats to protect them from the hot Mediterranean sun. The **causea** was one type of wide-brimmed hat; another was the **petasus**. Meter: elegiac couplet.

**Pompeiānus, -a, -um, at/ of Pompeii, Pompeian.**—**spectō** (1), *to watch, be a spectator*; “spectacle,” “spectacular.”—**theātrum, -ī, n., theater**; “theatrical.”—**nam, conj., for, since.**—**flātus, -ūs, (4th decl.), m., wind**; “inflate,” “flatulence.”—**vēlum, -ī, n., awning**; “velum,” “veil.”—**negō** (1), *to deny, say that...not*; “negate,” “negative.”—**soleō, solēre, solitus sum, to be accustomed**; “insolent,” “obsolete.”



*The Large Theater, Pompeii, Italy*

Robert I. Curtis

## GRAMMATICA

***Prōnōmina:*** List all the personal pronouns and demonstratives in the chapter's readings, identify the number, case, and case usage of each, and then transform all singulars to plural and vice versa. Consult the **Summārium Fōrmārum** for review and to check your answers.

## CAPVT XII

# Men Who Deceive, the Heedless Dead, and Doctors in Novel Positions

This chapter's inscriptions range widely from a few graffiti, including a bit of bathroom humor at an imperial physician's expense, to the famous inscriptions on the archaic Duenos bowl and Rome's splendid Pantheon, to several epitaphs asserting the absolute oblivion of death. Among the **Prōverbia et Dicta** is Seneca's familiar pronouncement on the kinship of genius and madness, and the closing text is an epigram of Martial's reporting an eye-doctor's curious change of profession.

**Grammatica nova:** The perfect active indicative verb system.

## INSCRIPTIONES

### Deception

RESTITVTVS MVLTVS DECEPIT SEPE PVELLAS

Restitutus multās dēcēpit sēpe puellās.

*CIL* 4.5251: Pompeian graffito from the Vico del Centenario, in (roughly) dactylic hexameter rhythm; all educated Romans studied poetry, and there was no lack of would-be poets either in Rome or among those who scribbled their sentiments on the walls of Pompeii's buildings.

**Restitutus:** the **u** in the base of this cognomen was ordinarily long (**Restitūtus**), but was treated as short by the author of this graffito, either a reflection of how the name was sometimes pronounced in daily speech (what the Romans called **sermō cōtīdiānus**) or just a bit of “poetic license” on the part of whoever wrote this.—**dēcipiō, dēcipere, dēcēpī, dēceptum, to deceive; “deceptive.”—sēpe: = saepe, reflecting a common variant of spelling (and pronunciation); sēpe in fact**

became the standard spelling in medieval Latin: be aware that language is *constantly* changing!

**QUAESTIŌNĒS:** Who might have written this graffito?—i.e., what might his (or her) relationship to Restitutus have been? Word order in poetry was often different from that of prose or normal speech, often for metrical reasons; what variations from standard word order do you notice here?

## Kilroy?

PARIS • HIC FVIT

Paris hīc fuit.

*CIL* 4.1305: Graffito from Pompeii's Via di Mercurio.

**Paris, Paridis**, m., *Paris*, a cognomen. There were actors of this name during the reigns of both Nero and Domitian, but the cognomen was not uncommon, and so this Paris could have been anyone—like the “Kilroy” of the ubiquitous World War II graffito, “Kilroy was here,” which was typically accompanied by a cartoon of a man peering over a fence, with just his eyes, nose, and hands showing.—**hīc**, adv., *here*; the phrase **hīc fuit**, along with the scribbler's name, turns up in countless Lat. graffiti, e.g., **Aufidius hīc fuit** (*CIL* 4.6702).

## The Imperial Physician's “Throne”

APOLLINARIS • MEDICVS • TITI • IMP HIC CACAVIT BENE  
Apollināris, medicus Titī Imp(erātōris), hīc cacāvit bene.

*CIL* 4.10619: Graffito on the wall of (not surprisingly) a latrine in the House of the Gem, at Herculaneum; written possibly by Apollinaris himself, but more likely by some irreverent loiterer—imagine a similar “exposé” on the U.S. President's Surgeon General, scrawled on the walls of a toilet in Miami!



**Apollināris, Apollināris**, m., *Apollinaris*, a cognomen, here that of the emperor Titus' physician, possibly to be identified with a medical writer of the same name. As Titus became emperor in June, A.D.. 79, Apollinaris' visit to Herculaneum must have been shortly before the destruction wrought by the eruption of Vesuvius in late August of that year (unless the title **imperātor** here refers instead to Titus' generalship, to which he was appointed several years earlier).—**Titus**, -ī, m., *Titus*, a Roman praenomen; Titus Flavius Vespasianus, the emperor Titus, governed the Empire from the death of his father Vespasian in June 79 until his own death in September, 81.—**imperātor, imperātōris**, m., *general, commander-in-chief; emperor; "imperial."*—**cacō** (1), *to defecate*; as noted in an earlier chapter, the verb had relatively little shock value in imperial Rome, though doubtless the doctor himself would have been less than pleased.



*Latrine from the Forum Baths, Ostia, Italy, second century A.D..*  
James C. Anderson, jr.

## The Duenos Bowl

DECEFDMSONEVD (= DVENOS MED FECED)  
Duenos mēd fēced.

*CIL* 1<sup>2</sup>.4: Some of the oldest Latin inscriptions, like this one, are simply “signatures,” on household and art objects, of the producer/ artist or the person

dedicating the object as a religious offering. The signature transcribed here was part of a much longer (and imperfectly understood) inscription on a piece of terracotta ware consisting of three tiny vases (possibly for a woman's cosmetics) fused together in a triangular configuration, which was excavated in the late 19th cent. as part of a votive deposit on the Quirinal Hill in Rome. Dating to ca. 580–570 B.C., the inscription is one of the very oldest examples of written Latin, and is interesting for its antiquity, the archaic spellings, and the fact that, like other early inscriptions, it was inscribed from right to left and without spacing between words.

**Duenos:** either the name of the potter or dedicator, *Duenos*, or, as some scholars believe, an archaic form for **bonus**, here used as a SUBSTANTIVE and referring to the maker or dedicator.—**mēd:** = **mē**, referring to the vase itself, which, as is common in such inscriptions (cf. “Hands Off,” Capvt IV), “speaks” to the person viewing or handling the object; the **-d** is an archaic acc. ending.—**fēced:** archaic equivalent of **fēcit**.

**QUAESTIŌNĒS:** Another object supposedly found in a burial, a small, intricate gold clasp commonly known as the “Praeneste fibula,” was once dated by archaeologists to the late seventh century B.C. and long thought to bear the oldest surviving Latin text (a distinction now held by the “Tita” inscription in Capvt II above), but subsequently determined to be a nineteenth-century forgery; its text (*CIL* 1<sup>2</sup>.3), written from right to left, reads, in left to right order, MANIOS MED FHEFHAKED NVMASIOI = **Manius mē fēcit Numeriō**: how would this be translated? (**Numerius** was both a praenomen and a nomen, and could be either here.) What would motivate a forger to produce such an artifact?

## The Pantheon

M • AGRIPPA • L • F • COS • TERTIVM • FECIT

M(ārcus) Agrippa, L(ūci ī) f(īlius), cō(n)s(ul) tertium, fēcit.

*CIL* 6.896: The M. Agrippa credited here with building the Pantheon, Rome's monumental temple to “All the Gods” located in the Campus Martius, was the Roman statesman and military commander Marcus Vipsanius Agrippa (ca. 64–12 B.C.), son of Lucius Vipsanius Agrippa. The younger Agrippa was an

intimate friend, lieutenant, and ultimately son-in-law to Octavian, the future emperor Augustus, and commanded Octavian's successful naval battle against Antony and Cleopatra at Actium in 31 B.C. Agrippa designed and oversaw construction of the first Pantheon in 27–25 B.C.; Hadrian (emperor A.D. 117–38) rebuilt the temple early during his reign but retained the dedicatory inscription.

**tertium**, adv., *for the third time*; “tertiary.”



*Inscription from the Pantheon, Rome, Italy, second century A.D..  
(CIL 6.896)  
Andrew L. Sistrand*

## FROM SOME ROMAN EPITAPHS

### Annihilation

NON FVI FVI NON SVM NON DESIDERO  
Nōn fuī, fuī, nōn sum, nōn dēsīderō.

*CIL 8.3463*: From Lambaesis, a Roman fort and town in the province of Numidia (modern Algeria). Nearly identical formulae appear repeatedly in

Greek as well as Latin epitaphs; compare **nōn fuī, fuī, meminī, nōn sum, nōn cūrō** (*CIL* 13.530, from Lactora, modern Lectoure, France; **meminī** = *I remembered*; “memento” **cūrō** [1], *to care, care about; be concerned*; “curator.”) Also common are abbreviations such as **N F F N S N C, nōn fuī, fuī, nōn sum, nōn cūrō** (*CIL* 5.2893, Patavium, modern Padua).

**dēsīderāre**, *to desire*; “desiderata,” “desiderative.”

NON FVERAS NVNC ES ITERVM NVNC DESINES ES SE  
Nōn fuerās; nunc es; iterum nunc dēsinēs esse.

*CIL* 8.2885: Excerpt from an epitaph from the Roman settlement of Lambaesa, Algeria; similar language is found in numerous other epitaphs, e.g., *CIL* 5.1939 (from Iulia Concordia, near Venice), **nōn fueram, nōn sum, nesciō, nōn ad mē pertinet** (**nescīre**, *to not know, be unaware*; “nescient” **pertinēre**, *to pertain to, relate to, concern*.)

**iterum**, adv., *again, a second time*; “iteration,” “reiterate.”—**dēsinō, dēsinere, dēsīvī, dēsitum**, *to cease, leave off*; “desist.”

**QUAESTIŌNĒS**: What conception of death and afterlife is reflected in the above epitaphs? If you are familiar with views of afterlife expressed in Greco-Roman myth or in ancient cults, how do these views differ from that seen in these epitaphs?

## A Young Girl’s Burial

DVM VIXI LVSI  
Dum vīxī, lūsī.

*CIL* 6.19007.5: Excerpted from a long verse epitaph for a young girl named Agathe; from a marble tombstone at Rome.

**lūdō, lūdere, lūsī, lūsum**, *to play, sport; have fun; “allude,” “illusion.”*

## To Priscus

D M PRISCVS V A XIII M VIII TI CLAVDIVS MOSCHVS ET CLAVDIA  
NICOPOLIS FILIO PISSIMO

D(īs) m(ānibus). Prīscus v(īxit) a(nnōs) XIII m(ēnsēs) VIII. Ti(berius)  
Claudius Moschus et Claudia Nicopolis fīliō piissimō.

AE (1989) 94: From a marble cinerary urn found on the Via Latina, near Rome; late 1st/ early 2nd-cent. A.D.. Priscus' parents both had Greek cognomina and were apparently freedmen of the same family, as they share the same nomen, which, by convention, would have been taken from the master who had freed them.

**D.M.:** the standard abbreviation for **dīs mānibus** in funerary inscriptions; see note on “Epitaph of a Young Boy,” Capvt VII above.—**annōs:** the acc. case (and sometimes the abl.) was regularly employed for DURATION OF TIME.—**XIII...VIII:** common alternates for the numerals XIV and IX.—**mēnsis, mēnsis**, m., *month*; “menses,” “menstrual.”—**piissimus, -a, -um**, *most/ very dutiful; virtuous, upright; devoted*; superl. form of the adj. **pīus, -a, -um**; “pious,” “piety.”

## PRŌVERBIA ET DICTA

1. Vīcit et superōs amor. (Seneca *Herc. Oet.* 472: **et** here, as often, = **etiam**.—**superus, -a, -um**, *above, upper*; **superī, -ōrum**, m. pl., *gods*; “superior.”—What is unusual in the word order and what is the rhetorical effect?)
2. Nullum magnum ingenium sine mixtūrā dēmentiae fuit. (Seneca *Tranq.* 17.10: **ingenium, -ī, n.**, *nature, innate talent*; “ingenious,” “ingenuous.”—**mixtūra, -ae, f.**, *mingling, mixture*.—**dēmentia, -ae, f.**, *madness, insanity*; “demented.”—Seneca was here paraphrasing

Aristotle.)

3. Vīdīcaelum novum et terram novam. (*Revelations* 21.1.)
4. Deum nēmō vīdit umquam. (1 *John* 4.12: **umquam**, adv., *ever*.)
5. Et si ambulāverō in mediō umbrae mortis, nōn timēbō mala, quoniam tū mēcum es. (*Psalms* 22.4: **ambulō** [1], *to walk*; “ambulatory,” “amble.”—**medius**, -a, -um, *middle, the middle of*; “mediate,” “Mediterranean.”—**umbra**, -ae, f., *shadow, shade; ghost*; “umbrage,” “umbrella.”—**mors**, **mortis**, f., *death*; “immortal.”—**timeō**, **timēre**, **timuī**, *to fear, be afraid*; “timid,” “timorous.”)
6. Nōn habēmus rēgem nisi Caesarem. (*John* 19.15: **nisi**, conj., *if...not, unless, except*.)
7. Quod scrīpsī, scrīpsī. (*John* 19.22: **quod**, rel. pron., *what, that which*. Spoken by Pontius Pilate.)
8. Vēritās numquam perit. (Seneca *Tro.* 614: **pereō**, **perīre**, **perīvī**, **perītum**, *to die, perish*; “imperishable.”)

## LITTERATRVA

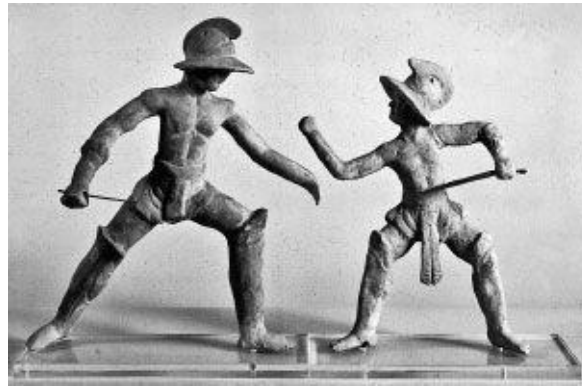
### I Get Your Point!

Oplomachus nunc es, fuerās ophthalmicus ante.  
Fēcistī medicus quod facis oplomachus.

Martial *Epig.* 8.74: The nameless addressee (more often Martial names his victims, though typically with pseudonyms) had switched from one profession to another, but both types of practitioners used scarily long pointed instruments in their work. In another epigram (1.47) the poet satirizes a chap named Diaulus, who’d given up his incompetent doctoring for undertaking—not much of a career change, as in both jobs he buried his clients! Meter: elegiac couplet.

**(h)oplomachus**, -ī, m., *hoplomachus, heavily-armed gladiator* (whose weapons typically included a long spear, together with a short sword or dagger and a small round shield).—**ophthalmicus**, -ī, m., *eye doctor, oculist*;

“ophthalmologist.”—**ante**, adv., *before, previously*; “ante bellum,” “ante room.”



*Terracotta gladiator figures. Museo Archeologico Nazionale,  
Taranto, Italy*

Bildarchiv Preussischer Kulturbesitz / Art Resource, NY

**QUAESTIŌNĒS:** What is the (ouch!) “point” of Martial’s joke? What are some interesting features, and effects, of the word order and also the repetitions?—think especially of the positioning of nouns and verbs.

## GRAMMATICA

**Verba:** List all the perfect system tense verbs (perfect, future perfect, and pluperfect or “past perfect”) in the readings, then identify the person, number, and tense; and finally transform each verb to the other two perfect system tenses, while keeping the person and number the same, and translate into English; e.g., **amāvit**, 3rd person singular, perfect > **amāverit**, future perfect, *she/ he will have loved*; **amāverat**, pluperfect, *she/ he had loved*. Consult the **Summārium Fōrmārum** appendix, if necessary.

## CAPVT XIII



# An Exemplary Patron, an Imperial Parrot, and Pompeian Guys and Gals Hanging Out

This chapter's inscriptions include an epitaph from a tomb at Pompeii set up by a freedwoman for her deceased patron, along with several graffiti scribbled around town—on the walls of a house and a tavern, and on a column at the spa (the Large Palaestra)—by couples out on a date (except for one poor lad, whose lady may have stood him up). There's much to be learned from the chapter's "quotable quotes," including the fact that even in the Roman empire there were folks who were "afraid of their own shadow." The final reading is another of Martial's *Apophoreta*, this one composed to accompany a parrot with a keen talent for saying just the right thing!

**Grammatica nova:** Reflexive pronouns and possessives, and intensive pronouns.

## INSCRIPTIONES

### Epitaph for a Patron

C • VERANIO • Q • F • RVFO • II • VIR • VERANIA • Q • L • CLARA •  
OPTIMO PATRONO • SIBI • ET • SVIS

G(āiō) Verāniō, Q(uīntī) f(īliō), Rufō, ((duum))vir(ō)—Verānia, Q(uīntī)  
) l(īberta), Clāra, optimō patrōnō sibi et suīs.

AE (1990) 179a: Funerary inscription from Tomb F in the Fondo Pacifico necropolis, southeast of Pompeii's Porta Nocera tombs, dedicated by a freedwoman to her deceased patron, Gaius Veranius Rufus—one of many examples of a woman's initiative in social matters, here in her role as client to the former duumvir.

**Quīntus**, -ī, m., *Quintus*; a common Roman praenomen.—**duumvirō**: for these local magistrates known as duumvirs (or duovirs), see “Balbus for Mayor” in Capvt V.—**līberta**, -ae, f., *freedwoman*; “libertine.”—**clārus**, -a, um, *clear, bright; famous, renowned, illustrious*; “clarity,” “clarify.” Here the word is Verania’s cognomen—what do you recall was the source of a freedwoman’s or freedman’s nomen? (See “To Priscus” in Capvt XII, if you don’t recall.) With **Verānia...Clāra** sc. some verb meaning “dedicates.”—**optimus**, -a, -um, superl. of **bonus**, *best, excellent*; “optimal,” “optimism.”—**patrōnus**, -ī, m., *patron*; “patronage,” “patronize” a **lībertus** regularly became a “client” (**cliēns**) to the patron who freed him and was obliged to render him services, generally of a social or political nature. **Patrōnō** is here, like **sibi et suīs**, in APPOSITION to **Verāniō**.—**sibi et suīs**: a common formula in dedicatory inscriptions, legal documents, and the like; while reflexives usually refer to the subj. of a clause, they also often refer, as here, to the person most prominent in the sentence.

**QUAESTIŌ**: Two Veranii are mentioned here; which one had freed Verania, and which had ultimately been her patron?



*Funerary inscription from Fondo Pacifico necropolis, Pompeii,  
Italy*

Robert I. Curtis

## **Hanging Out with the Guys**

P • COMICIVS RESTITVTVS CVM FRATRE IC • STETIT

P(ūblius) Cōmicius Restitūtus cum frātre <h>īc stetit.

*CIL* 4.1321: Graffito from the Strada di Mercurio; the same “deceiving” Restitutus we met in Capvt XII?

**hīc**, adv., *at this place, here*; the letter **h-**, a light aspirate, was often dropped in both speech and writing.

ARRVNTIVS HIC FVIT CVM TIBVRTINO  
Arruntius hīc fuit cum Tīburtīnō.

*CIL* 4.8480: Graffito found near the entrance to a tavern at Pompeii, near the apartment of Marcus Loreius Tiburtinus; he and Arruntius were perhaps drinking companions.

### **With Her...**

ANTIOCHVS HIC • MANSIT CVM • SVA CITHERA  
Antiochus hīc mānsit cum suā Cithērā.

*CIL* 4.8792b: Graffito from a column in the colonnade around the Large Palaestra, near the amphitheater in Pompeii.

**Antiochus**, -ī, m., *Antiochus*, a Greek cognomen; most likely a freedman and possibly a gladiator.—**Cithēra**, -ae, f., *Cithera*, also a cognomen and likely that of a freedwoman. Greek in origin, the name was more properly spelled **Cythēra** (**i** for **y** was a common spelling variant, reflecting the average Roman’s pronunciation) and was meant to evoke the charms of the goddess Venus, who was given the epithet “Cytherea” for her mystical birth out of the sea off the coast of the Aegean island of Cythera.

DAPHNICVS CVM FELICLA SVA HIC

Daphnicus cum Fēlīc<u>lā suā hīc.

CIL 4.4066: From the House of Valerius Flaccus and Valerius Rufinus, Pompeii.

**Daphnicus**, -ī, m., *Daphnicus*, a (Greek) cognomen, most likely a slave's or freedman's; sc. some verb like **fuī**t or **mānsit**.—**Fēlīcula**, -ae, f., *Felicula*, a charming cognomen, DIMINUTIVE of the 3rd-decl. adj. **fēlīx**, **fēlīcis** (cf. the Eng. name “Felicity”) that means something like “Little Lucky.” The young lady's beau (assuming it was Daphnicus himself who hastily scribbled this note) was, alas, not a good speller—though the misspelling (a common sort of speech contraction known as SYNCOPE) probably reflects how he pronounced her name: I am reminded of the young blind girl in the 1965 Sidney Poitier film, “A Patch of Blue,” who had supposed for years that her name was “Sleena,” when in truth—despite the cacophonous mis-speaking she'd grown accustomed to from her abusive mother—her name was the sonorous “Selena,” from the classical Greek word for “moon.”



*The amphitheater, Pompeii, Italy*  
Robert I. Curtis

**...and without Her**

VIBIVS RESTITVTVS HIC Vibius Restitūtus hīc sōlus dormīvit et

SOLVS • DORMIVIT ET VRBANAM  
Urbānam suam dēsīderābat.

### SVAM DESIDERABAT

CIL 4.2146: Graffito found in a small bedroom (**cubiculum**) of a (probable) brothel on the Vico di Eumachia. Vibius was the man's family name; for his cognomen, see "Hanging Out" above and "Deception," Capvt XII.

**dormiō, dormīre, dormīvī, dormītum**, to sleep; "dormitory."—**Urbāna, -ae**, f., *Urbana*, cognomen from the adj. **urbānus, -a, -um**, of the city, urban; urbane, genteel.—**dēsīderō** (1), to desire, long for, miss; "desiderata," a list of things one hopes to acquire.

**QUAESTIŌ**: Explain how the sentence well illustrates the principal difference of sense between the perfect and imperfect tenses.

### PRŌVERBIA ET DICTA

1. Vitiīs enim nostrīs in animum per oculōs via est. (Quintilian *Decl. Mai.* 1.6.)
2. Nēquitia ipsa poena suī est. (Publilius *Sent.*: **nēquitia, -ae**, f., *moral depravity, vice*.)
3. Umbram suam metuit. (Cicero *Comm. Pet.* 2.9: **umbra, -ae**, f., *shadow, shade; ghost*; "umbra," "penumbra."—**metuō, metuere, metuī**, to fear, dread; revere, admire; "meticulous.")
4. Cōnsilium inveniunt multī sed doctī explicant. (Publilius *Sent.*: **explicō** [1], to unfold; explain; carry out, implement; "explicate," "inexplicable." Identify and consider the effect of the CHIASMUS.)
5. Suum cuique pulchrum est. (Cicero *Tusc.* 5.22.63: **cuique** = dat. of **quisque**.)
6. Dīligēs amīcum tuum sīcut tēmet ipsum. (*Leviticus* 19.18: **sīcut**, adv. and conj., *as, just as, as it were*.—**tēmet**, intensive form of **tē** cf., e.g., **egomet**, *I myself, my own self*.)

7. Etiam capillus ūnus habet umbram suam. (Publilius *Sent.*: **capillus**, -ī, m., *hair*; “capillary.”)
8. Suī cuique mōrēs fingunt fortūnam. (Cornelius Nepos *Att.* 11.6: **fingō**, **fingere**, **fīnxī**, **fictum**, *to make by shaping, form; create, invent*; “fiction,” “fictitious.”)
9. Avārus ipse miseriae causa est suae. (Publilius *Sent.*: **causa**, -ae, f., *cause, reason*.—**miseria**, -ae, f., *unhappiness, misery*.)
10. Quot hominēs tot sententiae: suus cuique mōs. (Terence *Phorm.* 454: **quot...tot**, indecl. adjectives, *as many...so many*; “quota,” “total.”—sc. **sunt** in the first clause, **est** in the second, an example of a very common type of ELLIPSIS, omission of one or more words easily understood from the context, often in Lat. a form of the verb **sum**, **esse**.)

## LITTERĀTRĀ

### *Apophorēta: Psittacus*

Psittacus ā vōbīs aliōrum nōmina discam:  
Hoc didicī per mē dīcere, “Caesar, havē!”

Martial *Epig.* 14.73: This elegiac couplet was composed to accompany a gift parrot, which, as with most of Martial’s “gift cards” (see *Capvt VII*), itself addresses the recipients—in this case quite astutely!

**psittacus**, -ī, m., *parrot*; “psittacine” used here in APPPOSITION to the 1st-person subject.—ā or **ab**, prep. + abl., *from, away from; by*; “abdicate.”—**havē** or **avē**, interj., *greetings, hail!*; “Ave, Maria.”

**QUAESTIŌ**: Do you understand the joke?—i.e., what is it that makes this imperial bird so politically shrewd?

## GRAMMATICA

***Prōnōmina:*** List in two separate columns all the reflexive and intensive pronouns found in this chapter's readings (review the **Summārium Fōrmārum** appendix, if necessary); then, for the reflexives, indicate the subject referred to and, for the intensives, indicate the noun or pronoun being emphasized.

## CAPVT XIV



# Doomed Mayors, Magic Squares, and a Truly “Fishy” Menu

The electoral programmata in this chapter advertise the candidacies of two men who were subsequently elected and serving as duumvirs at Pompeii when Vesuvius erupted and destroyed the city; the chapter’s other inscriptions are examples of two famous word squares found in numerous locations throughout the Roman empire and viewed by many ancients as having magical or religious significance. There are lots of proverbs here to help you better know the Romans “from head to toe” and to learn their take on the “two things you can’t escape,” one of which was not taxes! The final reading is a tasty recipe drawn directly from Apicius’ *De Re Coquinaria*, our one surviving cookbook from ancient Rome.

**Grammatica nova:** 3rd-declension **i**-stem nouns; ablatives of means, accompaniment, and manner.

## INSCRIPTIŌNĒS

### Holconius for Mayor!

M • HOLCONIVM • PRISCVM C • GAVIVM • RVFVM • II • VIR PHOEBVS  
• CVM • EMPTORIBVS SVIS ROGAT

M(ārcum) Holcōnium Prīscum G(aium) Gavium Rūfum ((duum))vir(ōs)  
Phoebus cum ēmptōribus suīs rogat.

*CIL* 4.103: Electoral notice from the Via Consolare, Pompeii; Holconius Priscus and Gavius Rufus ran for office in the spring of A.D.. 79, and were elected and in office when the city was destroyed a few months later (these specifics and many others regarding the Pompeian programmata are drawn from James Franklin’s important study, *Pompeis Difficile Est*, cited in the brief bibliography

at the end of this book). You've read several of these programmata already; hundreds exist, painted on walls throughout Pompeii, many on storefronts on the Via dell'Abbondanza—the ancient equivalent of modern campaign posters, billboards, and television ads!

**duumvirōs:** for the office, see note on “Balbus for Mayor” in Capvt V. We know from another programma that Holconius had previously run for aedile, the official in charge of public buildings and other public works, entertainments, and markets.—**Phoebus**, -ī, m., *Phoebus*, a cognomen of Greek origin; a local businessman campaigning for the two candidates.—**ēemptor**, **ēemptōris**, m., *buyer, purchaser, customer*; “exempt,” “redemption,” and cf. the familiar admonition **caveat ēemptor**, *let the buyer beware*.—**rogō** (1), *to ask, ask for*; in electoral campaigning, *ask to elect, ask approval for*; “interrogate,” “prerogative.”

M HOLCONIVM  
PRISCVM • II VIR • I • D • POMARI • VNIVERSI  
CVM • HELVIO • VESTALE • ROG

M(ārcum) Holcōnium Prīscum ((duum))vir(um) i(ūre) d(īcundō) pōmārīū  
niversī cum Helviō Vestāle rog(ant).

*CIL* 4.202: Another Pompeian programma for the same Holconius, this one from the Via di Mercurio. Roman interest groups would often collectively advertise their support for a political candidate; 20 or so such organizations are known from Pompeii, including muleteers, goldsmiths, and garlic-sellers.

**iūre dīcundō:** a legal phrase, lit. = *for speaking about/ interpreting the law*, referring to the judicial authority of the duumvirs.—**pōmārius**, -ī, m., *fruit-seller*; “pomegranate” **pōmārī** = **pōmārīī** m. nouns with a base ending in -ī commonly dropped that vowel before the long -ī gen. sg. and nom. and voc. pl. endings.—**ūniversus**, -a, -um, *whole, entire; altogether, as a group*; “universe,” “university.”—**Helviō Vestāle:** Helvius Vestalis was perhaps leader or patron of this group of merchants.



*Programma for Holconius Priscus, Via di Mercurio, Pompeii, Italy*  
(CIL 4.202)

Mathew Olkovikas (from *CIL*)

## Magic Squares

ROMA

Rōma, ōlim, Milō, amor.

OLIM

MILO

AMOR

*CIL* 4.8297: One of the two most famous ancient Roman “word squares,” specimens of which are found at Pompeii (like this graffito from the Domus Poppaeorum, known also as the House of the Menander) and elsewhere in the empire; both squares are “quadrate palindromes,” reading the same up and down, left to right, and right to left. This one makes very little sense to us (other than recalling the emperor Hadrian’s temple in the Forum, which had back-to-back, mirror-image sanctuaries to Roma and Amor/ Venus) and was doubtless invented for the sheer fun of the wordplay, but over the centuries both “magical squares” have been viewed as having mystical qualities of one sort or another. The ROMA-AMOR square doubtless inspired the medieval palindromes **Rōma summus amor** (**summus**, -a, -um, *highest, greatest*) and **Rōmā tibi subitō mō tibus ībit amor** (*Love will come to you from Rome suddenly in its movements*).

**Milō, Milōnis**, m., *Milo*, Roman cognomen. One of the two best known persons who bore the name was the 6th-cent. B.C. athlete, Milo of Croton; the proverbial “Arnold Schwarzenegger” of antiquity, Milo was reputedly so strong that he could carry a full-grown ox on his shoulders. The other famous, or rather

infamous, Milo was Titus Annius Papianus Milo, tribune in 57 B.C., whom Cicero defended, unsuccessfully, for his murder of the popularist politician and Cicero's nemesis, Publius Clodius Pulcher ("Pretty Boy Clodius").—**ōlim**: whether intended by the anonymous inventor of this word square or not, the adv. **ōlim** is curiously appropriate to the "forward-backwardness" of the square, as it can mean both "once upon a time long ago" and "at some distant point in the faraway future."



*Temple of Venus and Rome, Rome, Italy, second century A.D..*

James C. Anderson, jr.

ROTAS

Rotās operā tenet Arepō sator.

OPERA  
TENET  
AREPO  
SATOR

*RIB 2.4.2447.20*: Graffito from Corinium (modern Cirencester), Great Britain; some of the oldest examples are at Pompeii (*CIL* 4.8123, 8623), and others are known from Portugal, France, and Syria. This square at least construes syntactically, as a complete sentence, but, like the ROMA-AMOR square,

ROTAS-SATOR likely originated as nothing more than a word game—and was a bit of a stretch at that, as **Arepō** is not elsewhere attested in ancient Rome and was apparently invented by the ancient wordsmith to make his “magic” work! Both word squares are examples of the Romans’ well-attested fondness for palindromes, anagrams, name-play, and other sorts of word games. Early Christians reoriented the letters of the square into a cross reading PATERNOSTER down and across, leaving two A’s and O’s which were construed as standing for Alpha and Omega, the Beginning and the End.

**rota**, -ae, f., *wheel*; “rotate,” “rotor.” As **sator** clearly suggests an agricultural context, then we are perhaps to think, by METONYMY, of some sort of cart or wagon used on a farm.—**opera**, -ae, f., *work, effort; attention, care*; “operation” one might expect the prep. **cum** here, if this is an ABL. OF MANNER construction, but that, of course, would spoil the square!—**Arepō**: the word is not otherwise attested; with most other editors, I assume this was intended to be a man’s name, 3rd decl., nom. case, but there have been numerous other ingenious suggestions for the word’s meaning.—**sator**, **satōris**, m., *sower, planter; begetter, father*.

## PRŌVERBIA ET DICTA

1. Mitte in aquam. (Erasmus *Ad.* 2.1.97: sc. as dir. obj. **id** or **eum**, i.e., any person or thing you want to be rid of.)
2. Cīvis Rōmānus sum! (Cicero *Verr.* 2.5.162: The claim was supposed to insure a citizen would be tried before being punished, a convention the notorious Sicilian governor Verres violated, leading to his prosecution by Cicero.)
3. Ā capite ad pedēs. (Augustine *Civ. D.* 15.26: **pēs**, **pedis**, m., *foot*; “pedal,” “pedestrian,” “centipede.”)
4. Laus alit artēs. (Seneca *Ep.* 102.16.)
5. Ā malīs igitur mors abdūcit, nōn ā bonīs. (Cicero *Tusc.* 1.83: **abdūcō**, **abdūcere**, **abdūxī**, **abductum**, = **ab** + **dūcō**, *to lead away, remove*; “abduct,” “abduction.”)
6. Nec mortem effugere quisquam nec amōrem potest. (Publilius *Sent.*: **effugiō**, **effugere**, **effūgī**, **effugitūrum**, = **ex** + **fugiō**, *to flee from*,

- escape from, avoid; “refuge,” “fugitive.”—quisquam, quidquam, indef. adj. or pron., any; anyone, anything. A better motto than “death and taxes”!)*
7. *Ā grātiā excidistis. (Galatians 5.4: excidō, excidere, excidī, = ex + cadō, to fall from, fall out; “accident,” “incident.”)*
  8. *Magna vīs est cōscientiae. (Cicero Mil. 23.61: cōscientia, -ae, f., consciousness, knowledge; conscience; “conscientious.”)*
  9. *Ōtium sine litterīs mors est et hominis vīvī sepultūra. (Seneca Ep. 82.3: vīvus, -a, -um, alive, living; “vivacious,” “vivid,” “revive.”—sepultūra, -ae, f., burial; “sepulchre.”)*
  10. *Dum vītant stultī vitia, in contrāria currunt. (Horace Sat. 1.2.24: contrārius, -a, -um, opposite, reverse; contrary.)*
  11. *In fugā foeda mors est, in victōriā glōriōsa. (Cicero Phil. 14.12.32: fuga, -ae, f., flight; “fugacious,” “fugue” cf. fugiō, fugere.—foedus, -a, -um, offensive, foul; shameful, disgraceful.—glōriōsus, -a, -um, boastful, proud; glorious, illustrious, from glōria, -ae.)*
  12. *Habitā tēcum. (Erasmus Ad. 1.6.87: habitō [1], to live (in), dwell; “uninhabitable,” “habit.”)*
  13. *Nōn parvās animō dat glōria vīrēs. (Ovid Tr. 5.12.37.)*
  14. *Tacitō clam venit illa pede. (Tibullus El. 1.10.33: tacitus, -a, -um, silent; unspoken; secret, hidden; “tacit,” “taciturn.”—clam, adv., secretly, stealthily.—illa: i.e., mors.)*
  15. *Beātē vīvere, honestē, id est cum virtūte, vīvere. (Cicero Fin. 3.29: beātē, adv. from beātus, happily, blessedly; “beatific,” “beatitude.”—honestē, adv., honorably; “honesty” honestē...vīvere: sc. est; i.e., beātē vīvere est honestē vīvere.)*

## LITTERATRVA

### Something Fishy?

Salsum sine salsō:

Iecur coquēs, terēs, et mittēs piper aut liquāmen aut salem. Addēs oleum. Iecur leporis aut haedī aut agnī aut pullī et sī volueris in fōrmellā piscem fōrmābis. Oleum viridem suprā adiciēs.

Apicius *Coq.* 9, *Thalassa-Mare* (“Seafood”), 10.10: Our one surviving cookbook from ancient Rome is the *De Re Coquinaria* (“On the Subject of Cooking” or, freely, “The Art of Cooking”), often attributed to

M. Gavius Apicius, a connoisseur of fine dining during the reign of Tiberius, but actually dating to the fourth century A.D.. Like many modern cookbooks, the volume is organized into titled “chapters” by type of food (meats, vegetables, seafood, etc.), and most of the recipes, like this one, have their own individual titles. Because of the cooking terms and names of food items, you need the numerous vocabulary glosses below—but this glimpse into the chef’s “creative genius” at work in preparing **salsum SINE salsō** (!) will make the effort of translation worthwhile.

**salsus, -a, -um**, *salted; preserved with salt; salty*; here SUBSTANTIVE, *salted fish*; “salsa,” “sauce.”—**iecur, iecoris**, n., *liver*.—**coquō, coquere, coxī, coctum**, *to prepare food, cook*; the same root as in the title of Apicius’ book; “concoction.”—**terō, terere, trīvī, trītum**, *to rub*; “detritus.”—**mittēs**: here *apply*.—**piper, piperis**, n., *pepper*.—**liquāmen, liquāminis**, n., *liquid, fluid, sauce*; *liquamen* (a popular fish sauce used for seasoning).—**sāl, salis**, m., *salt*; wit; “saline,” “salinity.”—**addō, addere, addidī, additum**, = **ad + dō**, *to attach (to), add*; “additive,” “additional.”—**oleum, -ī**, n., *olive oil*; “petroleum,” “oleomargarine.”—**lepus, leporis**, m., *hare, rabbit*; “Lepus,” the constellation.—**haedus, -ī**, m., *young goat, kid*.—**agnus, -ī**, m., *lamb*; “Agnus Dei.”—**pullus, -ī**, m., *young animal; young bird, chick; young chicken, pullet*; “poultry.”—**volō, velle, voluī**, irreg. verb (but regular in perf. system), *to wish, want, be willing*; “volition,” “volunteer.”—**fōrmella, -ae**, f., DIMINUTIVE of **fōrmā**, *small shaped object, small form*; “formula.”—**piscis, piscis**, m., *fish*; “piscivorous,” “Pisces,” the astrological sign.—**fōrmō** (1), *to form, shape, fashion*.—**viridis, -e**, 3rd-decl. adj., *green*; “verdant” used to describe a high-quality oil made from olives just beginning to ripen. The acc. sg. ending here is **-m.**, though **oleum** is generally treated as neuter.—**suprā**, adv., *over, above, on top*; “supraliminal,” “supranormal.”—**adiciō, adicere, adiēcī, adiectum**, *to throw at, throw on, add*; “adjective.”

**QUAESTIŌNĒS**: What would a chef’s, or host’s, purposes be in serving such a dish? What might your response be as a dinner guest? Can you think of foods you’ve been served that were made in unusual shapes or made to look like something they weren’t? On a grammatical point: note that all the instructions

are given using the future indicative; what verb form might you have expected instead?



*Frontispiece and title page from an early, annotated edition of Apicius, De Arte Coquinaria, published in Amsterdam by J. Waesbergios in 1709*

Courtesy of the Morse Department of Special Collections, Hale Library, Kansas State University

## GRAMMATICA

**Nōmina:** List all the **i**-stem 3rd-declension nouns found in this chapter's readings; what would their genitive plural forms be?

List all the ablative case nouns and pronouns in the chapter's readings, and identify their specific case uses (e.g., object of preposition, means, manner, accompaniment).





## CAPVT XV

# Princes of Youth, Pricing a Bride, and Pompeii's Got Talent!

Those holding power in Rome got plenty of propaganda value from the coinage their moneyers issued; the inscribed silver denarius in this chapter was meant in particular to advance the political ascendancy of Augustus' two grandsons, Gaius and Lucius, whose premature deaths ended the emperor's hopes for a direct descendant as his heir to the throne. Among the chapter's other inscriptions are two graffiti—one insulting the intelligence of a fellow (whose name the scribbler misspelled!), the other announcing a singing contest in which the two rivals' dream girl is empowered to judge—and epitaphs of both cultural and linguistic interest. From the proverbs and dicta you'll learn that the Romans too knew that “looks can be deceiving.” The two Martial epigrams concluding the chapter reveal the poet's modest definition of what constitutes a good book, and the relative worth of politicians, lawyers, poets, and auctioneers to a father with a marriageable daughter.

Are you remembering always to read each Latin text aloud?—this exercise will help get the language into your head, and you into the Latin “comfort zone.” And be sure to read for comprehension before attempting an English translation.

**Grammatica nova:** Numerals; genitive of the whole; genitive and ablative with cardinal numerals; ablative of time.

## INSCRIPTIONES

### Pompeian Idol?

HIC DVO RIVALES CAONT VNA PVELLA TENET FASCES  
Hīc duo rīvālēs ca<n>ont; ūna puella tenet fascēs.

*CIL* 4.9848: Painted in red on a wall in the Taberna Euxini; it looks like the lads

engaged in a singing contest, with the girl of their dreams serving as judge!

**hīc**, adv., *in this place, here*.—**rīvālis, rīvālis**, m., *one who shares the use of a stream* (from **rīvus, -ī**, m., *stream, brook*); *rival* (esp. in a romantic rivalry).—**canō, canere, cecinī, cantum**, *to sing (about)*; “chant,” “cantor” **canont = canunt**.—**fascis, fascis**, m., *bundle* (esp. of sticks); usually pl., *fascēs*, a bundle of rods, usually with an axe, carried by a high magistrate’s attendants (lictors) and symbolizing his power to command, punish, etc.; “fascist.”

## The Guy’s an Ignoramus!

STRONIVS

Stronnius nīl scit.

STRONNIVS

NIL SCIT

*CIL* 4.2409a: Graffito from a house on the Via dell’Abbondanza. The angry scribbler first misspelled his victim’s name, then tried again—if you’re calling someone an idiot, you’d better get the name right!



*Remains of houses on the Via dell'Abbondanza, Pompeii, Italy*  
Robert I. Curtis

## Two Epitaphs

VALERIVS • M • L • PHILOLOGVS QVTIA • SILVANA • VCXSOR VIRVM •  
ECXPECTO • MEVM

Valerius, M(ārcī) l(ībertus), Philologus. Qutia Silvāna ucxsor. Virum  
ecxpectō meum.

*CIL* 12.5193: A funerary inscription from Narbonne, France; inscribed by Cutia Silvana on the tombstone of her husband, Valerius Philologus.

**Mārcus**, -ī, m., regularly abbreviated **M.**, *Marcus*, a very common praenomen, seen several times already in this text.—**lībertus**, -ī, m., *freed slave, freedman*; “libertine.”—**Qutia**: i.e., **Cutia**, a Roman nomen; **qu-** appears frequently for **cu-** in inscriptions, a reflection of pronunciation.—**ucxsor...ecxpectō**: like **Qutia**, these forms reflect local conventions in spelling; the letter **x** in the classical Roman alphabet represented the “double consonant” sound **-ks-** (as in Eng. “axis”), so the extra **-s-** in the usual spelling **exspectō**, though logical from **ex** + the root verb **spectō**, was phonetically superfluous and eventually dropped, giving us Eng. “expect” the added **-c-** in the verb’s spelling here, and **-cxs-** in the noun, though also superfluous, represented the writer’s attempt to represent the sound unambiguously.

D M  
TERRA TE  
NET CORPVS NO  
MEN LAPIS ATQVE  
ANIMAM AER QV  
AMMERVS SER

D(īs) m(ānibus).

Terra tenet corpus, nōmen lapis, atque animam āēr.

Qu(īntus) Ammerus, ser(vus).

*CIL* 3.3247: From the burial of Quintus Ammerus, at Sirmium in Roman Pannonia (modern Mitrovitz, Croatia); no nomen is given, as the deceased was a **servus**. The sentence **terra...āēr** is a line of dactylic hexameter verse.

**dīs mānibus**: see “Epitaph of a Young Boy,” Capvt VII, if you do not recall the meaning.—**lapis, lapidis**, m., *stone, pebble, rock*; “lapidary.”—**atque**, conj., *and, and also, and even*.—**anima, -ae**, f., *air (breathed by an animal), breath; life, soul, spirit*; “animal,” “animated,” “animism.”—**āēr, āeris**, m., *air* (as a substance, esp. as one of the “four elements” many ancients considered the basic components of the universe); “aerial.”—**servus, -ī**, m., *slave*; “servant,” “servile.”

**QUAESTIO**: What views of the afterlife seem to be reflected in these two epitaphs? In the second epitaph, think of the relationship between the two elements in each of the three phrases, **terra/ corpus, nōmen/ lapis**, and **animam/ āēr**.

## Augustus and His Heirs Apparent

*Obverse:*

CAESAR AVGVSTVS DIVI F PATER PATRIAE

Caesar Augustus, dīvī f(īlius), Pater Patriae.

*Reverse:*

C L CAESARES AVGVSTI F COS DESIG PRINC IVVENT  
G(aius et) L(ūcius) Caesarēs, Augustī f(īliī), Cō(n)s(ulēs) Dēs(ignātī), Pr  
īnc(ipēs) Iuvent(ūtis).

*Georgia Museum of Art* 81.116.3: This silver denarius (a coin originally equivalent to 10 *asses*, the **as** being a copper coin of the lowest denomination, comparable to our penny) was minted at Lugdunum (modern Lyon), in Gaul, a major center of Augustan coinage. The obverse bears an image of the reigning

emperor, Augustus, wearing a laurel crown, and is inscribed, beginning at the lower right and reading counter clockwise, with his name and honorific titles. The reverse depicts his grandsons Gaius (born in 20 B.C.) and Lucius (born 17 B.C.), the two sons of Agrippa and Augustus' daughter Julia, who were both adopted by the emperor in 17 and were his potential successors until their premature deaths in A.D.. 4 and 2, respectively; the spears and shields, and above them the ladle (**simpulum**) and curved staff (**lituus**) represent their military and priestly authority.

**dīvus, -a, -um**, *divine, deified*; Augustus' adoptive father, Julius Caesar, had been deified by official proclamation in 42 B.C. and given the honorific title **Dī vus**, thus making Augustus himself **dīvī (Iūliī Caesaris) fīlius**, a title he used to full advantage.—**Pater Patriae**: Augustus was granted this title by the Roman Senate in 2 B.C.—**dēsīgnātus, -a, -um**, *appointed* (but not yet installed), *elect, designate*; while still only in their teens the brothers were named **Cōsulēs Dē signātī** and **Prīncipēs Iuventūtis**, both extraordinary honorific titles that suggested their political ascendancy.—**prīnceps, prīncipis**, m., *chief, leader; prince, emperor*; “principal,” “principate.”—**iuventūs, iuventūtis**, f., *young men* (collectively), *the youth; men of military age*; “juvenile” **Prīnceps Iuventūtis**, a title given during the Republic to leaders of the equestrian class, and subsequently to children of the imperial family.

**QUAESTIŌNĒS**: Based on the historical evidence provided in the above notes, during what years must this denarius have been minted? What several propagandistic elements are seen in the coin?



*Silver denarius, Lyons, France, late first century B.C./early first century A.D.. Georgia Museum of Art, Athens, Georgia*  
Richard E. Paulson Collection of Ancient Coins, Georgia Museum of Art; drawings, Kay Stanton

## PRŌVERBIA ET DICTA

1. Post calamitātem memoria alia est calamitās. (Publilius *Sent.*: **calamitās, calamitātis**, f., *misfortune, disaster*; “calamity,” “calamitous.”)
2. Dēcipit frōns prīma multōs. (Phaedrus *Fab.* 4.2.5–6: **dēcipiō, dēcipere, dēcēpī, dēceptum**, *to deceive, mislead*; “deception,” “deceptive.”—**frōns, frontis**, f., *forehead, brow, front*; *expression, outward appearance*.)
3. Dā dextram miserō. (Vergil *Aen.* 6.370: **dexter, -tra, -trum**, *right, right-hand*; as SUBSTANTIVE, *right hand*; “dexterity,” “ambidextrous.”)
4. Medice, cūrā tē ipsum. (Luke 4.23: **cūrō** [1], *to care for, attend to; care [about], heed*; “curative,” “curator.”)
5. Dīvīna nātūra dedit agrōs, ars hūmāna aedificāvit urbēs. (Varro *Rust.* 3.1: **dīvīnus, -a, -um**, *divine, sacred*.—**aedificō** [1], *to build, construct*, from **aedēs, building**, + **faciō** “edifice.”)
6. Ego sum pāstor bonus; bonus pāstor animam suam dat prō ovibus. (John 10.11: **pāstor, pāstōris**, m., *shepherd*; “pasture.”—**ovis, ovis**, f., *sheep*; “ovine.”)
7. Habet apud malōs quoque multum auctōritātis virtūs. (Quintilian *Decl. Mai.* 253: **apud**, prep. + acc., *among, in the presence of, at the house of*.—**quoque**, adv., *also, too*.—**auctōritās, auctōritātis**, f., *authority*; “authorize.”)
8. Magna est enim vīs hūmānitātis. (Cicero *Rosc. Am.* 22.63: **hūmānitās, hūmānitātis**, f., *human nature; humane character, kindness, human feeling*; “humanity.”)
9. Ē duōbus tria vidēs. (Erasmus *Ad.* 3.1.6: An insult targeted at folks



- with bad eyesight, like old folks or drunks!)
10. *Nēmō mortālium omnibus hōrīs sapit.* (Erasmus *Ad.* 2.4.29: **mortālis**, -e, *subject to death, mortal*; “mortality.”—**omnis**, -e, *all, every*; “omnipotent,” “omniscient” both adjectives are 3rd decl., whose case-endings are easily deduced from those of 3rd-decl. *i*-stem nouns.—**sapiō**, **sapere**, **sapīvi** [cf. **sapientia**], *to have good taste; have good sense, be wise*; “sapient,” “homo sapiens.”)
  11. *Sōlitūdinem faciunt, pācem appellant.* (Tacitus *Agr.* 30: **sōlitūdō**, **sōlitūdinis**, f., *loneliness, solitude; desert, waste, wasteland.*)
  12. *Quot capitum vīvunt, totidem studiōrum mīlia.* (Horace *Sat.* 2.1.27: **quot**, indecl. adj., *how many, as many*; often + gen.; “quota.”—**totidem**, indecl. adj., correlative with **quot**, *the same number, so many, [just] as many*; “total.”)
  13. *Aestāte pēnulam dēteris.* (Erasmus *Ad.* 1.10.100: **aestās**, **aestātis**, f., *summer*; “estival,” “estivate.”—**paenula** [**pēnula**], -ae, f., *hooded cloak*, generally of wool and intended esp. for rainy or wintry weather.—**dēterō**, **dēterere**, **dētrīvī**, **dētrītum**, *to wear down, wear out*; “detritus,” “detriment.”)
  14. *Stat magnī nōminis umbra.* (Lucan *Phars.* 135: **umbra**, -ae, f., *shade, shadow; ghost*; “umbrella,” “adumbrate.”)

## LITTERATRVA

### Sold to the Highest Bidder!

Praetōrēs duo, quattuor tribūnī,  
 septem causidicī, decem poētae  
 cuiusdam modo nūptiās petēbant  
 ā quōdam sene. Nōn morātus ille:  
 praecōnī dedit Eulogō puellam.  
 5 Dīc, numquid fatuē, Sevēre, fēcit?

Martial *Epig.* 6.8: Arranged marriages were commonplace in Roman society; while the bride’s father would ordinarily provide a dowry, sometimes at considerable expense, he might himself benefit in many ways from gaining a

rich son-in-law. Meter: hendecasyllabic.

**praetor, praetōris**, m., *praetor*, a high-ranking government official involved in legal and judicial functions; “praetorian.”—**tribūnus**, -ī, m., *tribune*, title applied to a variety of political officials and military officers; “tribunate.”—**causidicus**, -ī, m., *pleader of cases, lawyer*, from **causa** + **dīcere**.—**cuiusdam**: gen., *of a certain (woman)*.—**modo**, adv., *now, just now, recently*.—**nūptiae**, -ārum, f. pl., *marriage, wedding*; “nuptials.”—**petō, petere, petīvī, petītum**, *to seek, aim at; beg, beseech*; “petition,” “appetite.”—**quōdam**: abl., *certain, some*.—**senex, senis**, m., *old man*; “senile,” “senility.”—**morātus**: sc. est, = *(he) hesitated or delayed*; “moratorium.”—**praecō, praecōnis**, m., *auctioneer*; though viewed as vulgar and disreputable, the profession could nonetheless be highly lucrative.—**Eulogus**, -ī, m., *Eulogus or Eulogos*, a cognomen, Greek in origin and suggesting freedman status; here probably a fictitious name employed by Martial for the sake of a pun (Roman writers loved wordplay and punning names), as the word means “Good-talker” and was thus appropriate to the character’s profession.—**numquid**, interrog. adv., *introduces questions expecting a negative answer*, as in “he didn’t..., did he?”—**fatuē**, adv., *foolishly, stupidly*; “fatuous.”—**Sevērus**, -ī, m., *Severus*, cognomen, here for the probably fictitious addressee.

**QUAESTIŌNĒS**: Think about Martial’s use of numerals in this poem to make his satiric point: what is the numerical order and what is its significance—i.e., why two praetors, but ten poets? And why does the auctioneer “get the girl”?

## If They’re Not All Bad...

“Trīgintā tōtō mala sunt epigrammata librō.”  
Sī totidem bona sunt, Lause, bonus liber est.

Martial *Epig.* 7.81: Martial occasionally finds himself defending his work to detractors like Lausus, whose complaint is paraphrased here in the opening verse of this elegiac couplet, and he routinely concedes that some of his poems are indeed not as good as others, remarking in one early epigram (1.16) that “there are some good things you’ll read here, some things that are mediocre, and even more that are bad—a poetry book isn’t created in any other way.”

**trīgintā**, indecl. adj., *thirty*.—**tōtō...librō**: sc. **in**; prepositions usual in prose are often omitted in poetry.—**epigramma**, **epigrammatis**, n., *inscription, epitaph; short poem, epigram*; note that the allegedly **mala epigrammata** are actually “contained within” the **tōtō.. librō**, constituting what is called a WORD PICTURE, a common Latin poetic device in which words are arranged in an order meant to suggest the actual position of the objects (or persons) being described.

## GRAMMATICA

**Numerī**: List all the cardinal and ordinal numerals in this chapter’s readings; write next to the cardinals the corresponding Roman numerals (check yourself by looking at the **Summārium Fōrmārum** at the back of the book).

**Nōmina**: Find in the readings all examples of the partitive genitive (genitive of the whole), ablative of time, and ablative with cardinal numerals constructions.

## CAPVT XVI

# Mushrooming Concerns, the Joys of Madness, and the Sweetheart Monarch of Pompeii

Among the chapter's readings are a few more amatory graffiti, one written by a lady quite unhappy with her beau, another by a lad who called his lady "Queen" a snippet from Vergil's *Aeneid*, likely scribbled by a schoolboy; an early Christian epitaph from the tomb of a child; another collection of proverbs and adages, including two on the occasional pleasures of being insane; and an epigram by Martial on the perils of sending mushrooms as a gift. With each of these selections, and as always, remember first to read aloud (as all good Romans did!) and then, before attempting a translation, to read for comprehension.

**Grammatica nova:** 3rd-declension adjectives.

## INSCRIPTIONES

### A Lovers' Spat?

VIRGVLA • TERTIO • SVO INDECENS • ES Virgula Tertiō suō: indecēns es.

*CIL* 4.1881: In this graffito from the basilica at Pompeii, Virgula tells her boyfriend Tertius just what she thinks of his behavior, his appearance, or maybe both!

**indecēns**, gen. **indecentis**, *unfitting, inappropriate; unsightly, unattractive; "indecent."*

### A Real Princess!

CESTILIA REGINA POMPEIANORV ANIMA DVLCIS VA  
Cestilia, rēgīna Pompeiānōru<m>, anima dulcis, va(lē)!

*CIL* 4.2413h: Graffito from the Vico di Tesmo, Pompeii. Unlike Virgula, the lover who scribbled this farewell message thought his sweetheart Cestilia was royalty!

**Pompeiānus, -a, -um**, resident of Pompeii, Pompeian.—**anima, -ae**, f., air, breath; life; soul, spirit; “animate,” “animal.” The phrase **anima dulcis**, like Eng. “sweetheart,” was a common expression of endearment among lovers; cf. the following graffito.

## Hey, Sweetheart!

CRESCES • HAVE • ANIMA DVLCIS • ET • SVAVIS  
Crēscē<n>s: havē, anima dulcis et suāvis!

*CIL* 4.4783: Graffito from the House of the Calpurnii.

**Crēscēns, Crēscētis**, m., *Crescens*; the cognomen occurs in numerous graffiti at Pompeii (and elsewhere), including several written by or about a fuller named Lucius Quintilius Crescens (*CIL* 4.4100–4103, etc.), and others mentioning the Crescens here, who was an architect, and another who was a gladiator (specifically a **retiārius**, a type of gladiator who fought with a net, to throw over and ensnare his opponent, and a trident; *CIL* 4.4356). Though the form here could be voc., it is more likely nom. and subj. of some readily understood speech verb such as **dīcit**.—**havē** or **avē**, interj., greetings, hail!—**suāvis, -e**, sweet; pleasant, delightful; “suave,” “suavity.”

## A Silence Fell over the Guests

CONTICVERE OMNES  
Conticuēre omnēs.

*CIL* 4.6707: There are dozens of quotations from literary works among the

graffiti at Pompeii and throughout the Roman Empire, even as far afield as Britain; some were doubtless scribbled by youngsters practicing their school exercises. Bits from Vergil were favorites of these “wall-writers,” including this one from the House of Cosmus and Popidia (and from several other locations in the city), the opening words of Vergil *Aen.* 2, which describe the hush that fell over the banquet guests at Dido’s palace as Aeneas began his tale of Troy’s destruction.

**conticēscō, conticēscere, conticuī**, *to stop talking, become silent*; “tacit,” “taciturn.” The perf. tense ending **-ēre** was a common alternate for **-ērunt**.

## Epitaph for a Child

ATIMETVS • AVG • VERN VIXIT • ANNIS • VIII MENSIBVS • III  
EARINVS • ET • POTENS FILIO

Atimētus, Aug(ustī) vern(a), vīxit annīs VIII mēnsibus III. Earinus et Potēns filiō.

*ICUR* 5.12892: Epitaph dedicated by Earinus and Potens for their young son Atimetus, from a tomb in the Catacomb of St. Sebastian, on the Via Appia, Rome; 3rd cent. A.D.. The fish and anchor are common early Christian symbols.

**Augustus**, **-ī**, m., *Augustus*, a title given by the Senate in 27 B.C. to Gaius Octavius, Rome’s first emperor, and assumed by all subsequent Roman emperors.—**verna**, **-ae**, m., *homeborn slave*, i.e., a slave born in his master’s household; “vernacular.” Such slaves commonly held an advantaged position in the house; here the term indicates that Atimetus’ parents served the imperial family (the **familia Caesaris**).—**annīs**: the abl. was often employed in inscriptions to indicate DURATION OF TIME.—**mēnsis**, **mēnsis**, m., *month*; “mensiversary,” “menstrual.”—**Earinus...filiō**: sc. **posuērunt**, *set up (this memorial)*.



*Christian epitaph on a child's tomb, Catacomb of St. Sebastian,  
Rome, Italy, third century A.D..  
Scala / Art Resource*

## PRŌVERBIA ET DICTA

1. Reus innocēns fortūnam, nōn testem timet. (Publilius Sent.: **reus**, -ī, m., *accused person, defendant*.—**innocēns**, gen. **innocentis**, *innocent*. —**testis**, **testis**, m., *witness*; “testify,” “testimony.”)
2. Aliquandō et īnsānīre iūcundum est. (Seneca Tranq. 17.10, paraphrasing the Greek comic playwright Menander: **aliquandō**, adv., *sometimes, occasionally*.—**īnsāniō**, **īnsānīre**, **īnsānīvī**, **īnsānītum**, *to be out of one's mind, be insane*.)
3. In venere semper dulcis est dēmentia. (Publilius Sent.: **venus**, **veneris**, f., *love, passion*; “Venus,” “venereal.”—**dēmentia**, -ae, f., *being out of one's mind, insanity, craziness*; “demented.”)



4. Perenne coniugium animus, nōn corpus facit. (Publilius *Sent.*: **perennis**, -e, *lasting through the years, enduring*; from **per** + **annus**; “perennial.”—**coniugium**, -ī, n., *marriage*; “conjugal.”)
5. Vīdimus mīrabilia hodiē. (Luke 5.26: **mīrabilis**, -e, *amazing, wondrous, remarkable*; “miracle,” “admirable.”)
6. Crīmine ab ūnō disce omnēs. (Vergil *Aen.* 2.65–66: **crīmen**, **crīminis**, n., *charge, accusation; crime, misdeed*; “criminal,” “incriminate,” “recrimination.”)
7. Nōn omnia possumus omnēs. (Vergil *Ecl.* 8.63: **possumus**, sc. **facere** or **agere**.)
8. Omnia nīmīrum habet quī nihil concupiscit. (Valerius Maximus *Fact. et Dict.* 4.4 *Praefatio*: **nīmīrum**, adv., *without doubt, of course*. —**concupiscō**, **concupiscere**, **concupivī**, **concupitum**, *to desire ardently, long for, covet*; from **con-**, intensifying prefix, + **cupere**, *to desire*; “concupiscence.”)
9. Verbum dulce multiplicat amīcōs et mītigat inimīcōs. (*Ecclesiasticus* 6.5: **multiplicō** [1], *to increase in number, multiply*; “multiplication.”—**mītigō** [1], *to soften; mollify, reconcile*; “mitigate.”—**inimīcus**, -ī, m., *personal enemy*, from **in** + **amīcus**; “inimical.”)
10. Omnis ars nātūrae imitātiō est. (Seneca *Ep.* 65.3: **imitātiō**, **imitātiōnis**, f., *imitating; imitation, copy*.)
11. Nullīs amor est sānābilis herbīs. (Ovid *Met.* 1.523: **sānābilis**, -e, *capable of being healed, curable*; “sanity,” “sanatorium.”—**herba**, -ae, f., *small plant, herb*, often for food, medicine, or magic.)

## LITTERĀTRĀ

### *Xenia: Bōlētī*

Argentum atque aurum facile est laenamque togamque  
mittere; bōlētōs mittere difficile est.

Martial *Epig.* 13.48: One of Martial’s earliest poetry books, published between A.D.. 83 and 85 and ultimately included in manuscripts of his collected works as

Liber XIII of the *Epigrammata*, was a volume of 127 couplets titled *Xenia*, “Host-gifts” like the *Apophoreta* (see above Capvt VII), these little poems, nearly all in the elegiac meter, were meant to accompany gifts presented during the December festival of the Saturnalia.

**bōlētus**, -ī, m., *mushroom*; “bolete” certain varieties were highly prized by gourmets, then as now.—**argentum**, -ī, n., *silver*; “Argentina,” “Ag.” (abbreviation for the chemical element silver).—**atque**, conj., *and, and also, and even*.—**aurum**, -ī, n., *gold*; “aureole,” “Au.” (abbreviation for the element gold).—**laena**, -ae, f., *cloak, mantle*, typically woolen.—**toga**, -ae, f., *toga*, the woolen formal outer garment worn by free-born Roman men; those worn by high-ranking officials had purple borders and could be very expensive.—**difficile est**: some suppose the difficulty derives from the gift-giver’s reluctance to part with so rich a delicacy; but it was well known that some types of mushrooms were poisonous, even deadly, and that it was not always easy to recognize a bad one—Martial joked elsewhere (*Epig.* 1.20.4) about the proverbial **bōlētus** that the emperor Claudius’ murderous wife Agrippina served him, “after which,” the Roman satirist Juvenal quipped (*Sat.* 5.147), “he ate nothing more” (**post quem nīl amplius edit**).



*Detail of a floor mosaic, with boar and mushrooms, from Toragnola on the Via Praenestina, fourth century A.D.. Sala degli*

*Animali, Museo Pio Clementino, Vatican Museums, Vatican State*  
Vanni / Art Resource

## GRAMMATICA

***Adiectiva:*** List all the 3rd-declension adjectives in this chapter's reading; then, for practice with the forms, change all the singulars to plural and all plurals to singular (if you need to review first, see the **Summārium Fōrmārum** appendix). Next indicate the usage of each adjective, i.e., whether attributive (a simple modifier), or substantive, or predicate nominative.

## CAPVT XVII

# A Lost Meal, a Lost Love, and a Lost Revolution

In this chapter you will read the scribblings of a hungry client and a disappointed lover, the epitaph of a legionnaire, a dozen or so proverbs with more Roman views on living well—including the most excellent advice to be a friend to yourself—and the testimony of the historian Sallust on the character of one of Rome’s most notorious revolutionaries, Lucius Sergius Catilina, the “Catiline” made infamous by Cicero’s four excoriating “Catilinarian orations.”

**Grammatica nova:** The relative pronoun.

## INSCRIPTIONES

### No Dinner?—How Rude!

L • ISTACIDI • AT QVEM • NON CENO • BARBARVS • ILLE • MIHI • EST

L(ūcī) Istacidī:

at quem nōn cēnō, barbarus ille mihi est!

*CIL* 4.1880: Graffito from the basilica at Pompeii; the **gēns** (*clan, family*) **Istacidia** is frequently attested at Pompeii—one member was a duumvir (for the office, see “Balbus for Mayor,” Capvt V), so the family was of some social prominence. The text is set here in two lines, as the second line is an elegiac pentameter verse.

**at:** an alternative form of **ad**, here with the common meaning of *at the house of*. —**barbarus, -a, -um**, *of a foreign country, foreign; uncivilized, uncouth; cruel, savage*; “barbaric,” “barbarian.”

**QUAESTIONES:** What case is **Lūcī Istacidī**? What would the nominative form be—i.e., what is the man’s actual name? (Remember *always* to translate proper nouns into the nominative form.) What do you think the writer’s purpose is in addressing him as he does?

21) STACI DIATON ENNON ENOBAR BARVJZZEWUHT

*Graffito from the basilica, Pompeii, Italy (CIL 4.1880)*  
Mathew Olkovikas (from *CIL*)

### No Love?—How Cruel!

CRVDELIS • LALAGE • QVAE NON AM[...Crūdēlis Lalagē, quae nōn am[ās  
mē].

*CIL* 4.3042: Graffito from the Vico degli Scienziati, Pompeii; the cognomen “Lalage,” Greek for “chatterer” or “babbler,” is known from several literary and epigraphic sources, including another Pompeian graffito (*CIL* 4.1507) that identifies a woman of the name who was a spinner in a textile weaving factory.

crūdēlis, -e, cruel.

### Drink and Be Merry

T • CISSONIVS • Q • F • SER • VET  
LEG • V • GALL • DVM • VIXI  
BIBI • LIBENTER • BIBITE • VOS  
QVI • VIVITIS  
P • CISSONIVS • Q • F • SER • FRATER  
FECIT

T(itus) Cissōnius, Q(uīntī) f(īlius), Ser(giā), vet(erānus) leg(iōnis) V  
Gall(icae):

“Dum vīxī, bibī libenter; bibite vōs, quī vīvitis!”

P(ūblius) Cissōnius, Q(uīntī) f(īlius), Ser(giā), frāter, fēcit.

*CIL* 3.6825 (= 293): An epitaph set up for the soldier Titus Cissonius by his brother Publius; from the town of Antiochia, in Pisidia, a region in southern Asia

Minor. The second line of the edited text above is a trochaic tetrameter verse.

**Sergiā:** from **Sergius**, -a, -um, and sc. **tribū** (tribus, -ūs, f.), of the *Sergian tribe*, one of the 35 tribal units into which the Roman citizenry was organized; tribal affiliation was often included among a person's cognomina, and typically, as here, abbreviated (see notes to “An Interpreter of Lightning,” Capvt VII).—**veterānus**, -ī, m., *veteran* (of military service).—**legiō**, **legiōnis**, f., *legion*, the largest unit of the Roman army, consisting of from 4,200 to 6,000 infantry and a small cavalry force.—**Gallicus**, -a, -um, of *Gaul, Gallic*; Roman legions were typically identified by a number and the region of the empire from which they were originally levied: this legion (also called the **legiō Alaudae**) was initially established by Julius Caesar with provincials recruited during his campaigns in Gaul.—**libenter**, adv., *freely, gladly, with pleasure*; “ad lib. (ad libitum).”

**QUAESTIŌ:** Who is the imagined speaker in the trochaic line?

## PRŌVERBIA ET DICTA

1. Beātus homō quī invenit sapientiam. (*Proverbs* 3.13: **beātus homō**, sc. **est**.)
2. Cūnctis potest accidere quod cuius potest. (*Publilius Sent.*: **cūnctus**, -a, -um = **omnis**, -e.—**accidō**, **accidere**, **accidī**, to *fall down; befall, happen (to)*; “accident.”—**cuius** = dat. of **quīvis**, **quaevis**, **quidvis**, *anyone, anything*.)
3. Vīditque Deus cūncta quae fēcerat, et erant valdē bona. (*Genesis* 1.31: **valdē**, adv., *vigorously, powerfully; extremely, exceedingly*.)
4. Lāta porta et spatiōsa via quae dūcit ad perditionem et multī sunt quī inrant per eam. (*Matthew* 7.13: **lātus**, -a, -um, *wide, broad*; “latitude.”—**spatiōsus**, -a, -um, *wide, extensive; expansive*; “spacious.”—**perditio**, **perditionis**, f., *destruction, ruin*; “perdition.”—**intrō** [1], to *walk into, enter*; “introduce,” “entry.”)
5. Perīcla timidus etiam quae nōn sunt videt. (*Publilius Sent.*: **perīcla** = **perīcula**, a common sort of contraction known as SYNCOPE.—**timidus**, -a, -um, *fearful, timid*.)

6. Nihil nōn aut lēnit aut domat diuturnitās. (Publilius Sent.: **lēniō**, **lēnī re**, **lēnīvī**, **lēnītum**, to make less violent, assuage; appease, calm, comfort; “lenient.”—**domō**, **domāre**, **domuī**, **domitum**, to subdue, subjugate; control, tame; “indomitable.”—**diuturnitās**, **diuturnitātis**, f., passage of a long period of time, lapse of time.)
7. Nōn in pāne sōlō vīvet homō sed in omnī verbō quod procēdit dēōre Deī. (Matthew 4.4: **pānis**, **pānis**, m., bread; “pantry,” “pannier.”—**prōcēdō**, **prōcēdere**, **prōcessī**, **prōcessum**, to go forth, advance; “proceed,” “process.”)
8. Amīcus esse mihi coepī. (Seneca Ep. 6.7.)
9. Rādīx enim omnium malōrum est cupiditās. (I Timothy 6.10: **rādīx**, **rādīcis**, f., root; source, origin; “radical,” “radish.”)
10. Caecī sunt ducēs caecōrum. (Matthew 15.14: **dux**, **ducis**, m., leader, guide; commander, general; “conductor.”)
11. Amīcus quem dīligis ut animam tuam. (Deuteronomy 13.6: **amīcus**, sc. **est**.—**ut**, conj. + indic., as, just as.—**anima**, **-ae**, f., air, breath; life; soul, spirit; “animal,” “animation.”)
12. Nōn omnēs quī habent citharam sunt citharoedī. (Varro Rust. 2.1.3: **cithara**, **-ae**, f., cithara, lyre; from Greek, the source of “guitar.”—**citharoedus**, **-ī**, m., one who sings and plays the lyre, lyre-player, lyrist.)
13. Assidua eī sunt tormenta quī sē ipsum timet. (Publilius Sent.: **assiduus**, **-a**, **-um**, settled at/ on a place; constantly present, unremitting; “assiduous,” from **ad** + **sedeō**.—**tormentum**, **-ī**, n., rope made of twisted fibers; twisting; torture, torment.)

## LITTERĀTRĀ

### The Character of Catiline

L. Catilīna, nōbilī genere nātus, fuit magnā vī et animī et corporis, sed ingeniō malō prāvōque. Huic ab adulēscientiā bella intestīna, caedēs, rapīnae, discordia cīvīlis grāta fuēre, ibique iuventūtem suam exercuit. Corpus patiēns inediae, algōris, vigiliae suprā quam cuiquam crēdibile est; animus audāx, subdolus, varius. Cuius reī lubet simulātor ac dissimulātor, aliēnī appetēs, suī profūsus,



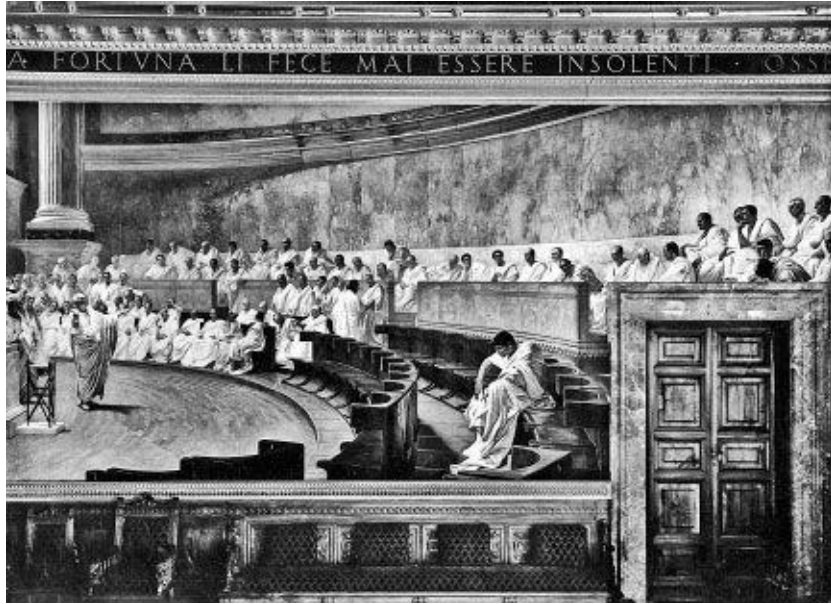
ardēns in cupiditatibus; satis ēloquentiae, sapientiae parum. Vāstus animus immoderāta, incrēdibilia, nimis alta semper cupiēbat.

Sallust *Cat.* 5.1–5: Lucius Sergius Catilina, “Catiline” as he is commonly called, was leader of a conspiracy in the mid-60s B.C. aimed at seizing control of the government in Rome and assassinating Cicero, one of the two consuls; in 63 B.C. Cicero escaped the assassination attempt and exposed the planned coup d’etat, and Catiline’s rebel army was defeated early the next year. Details of the conspiracy, albeit politically biased, are best known to us from four orations Cicero delivered against Catiline and from a historical monograph on the episode, the *Bellum Catilinae*, authored by the historian Sallust (Gaius Sallustius Crispus, ca. 86–35 B.C.), a younger contemporary of Cicero.

**nōbilis, -e**, well-known, noble.—**genus, generis, n.**, origin; kind, type, sort, class; “genus,” “genre,” “generic.”—**nātus, -a, -um**, born (from/ of); “nature,” “nativity.”—**magnā vī...sed ingeniō malō pravōque:** ABL. OF DESCRIPTION with **fuit**, he was (a man) of....—**ingenium, -ī, n.**, nature, innate character; “ingenious.”—**prāvus, -a, -um**, not straight, crooked; corrupt, debased; “depraved,” “depravity.”—**intestīnus, -a, -um**, occurring within a country, civil, domestic, internal; “intestine.”—**caedēs, caedis, f.**, killing, slaughter; “homicide.”—**rapīna, -ae, f.**, forcible carrying off of property, plunder, kidnapping; “rapine,” “rape.”—**discordia, -ae, f.**, disagreement, discord, dissension.—**cīvilis, -e**, of, affecting (one’s fellow) citizens; civil, civic.—**grātus, -a, -um**, + dat., pleasing, agreeable; grateful; “grateful,” “gracious.”—**fuēre:** = **fuērunt** (for the alternate form, see note on **conticuēre**, “A Silence Fell,” Capvt XVI).—**iuventūs, iuventūtis, f.**, the youth, young men; period of early manhood, youth; “juvenile.”—**exerceō, exercēre, exercuī, exercitum**, to train by practice, exercise; to occupy, spend (time).—**patiēns, gen. patientis, patient**; + gen., capable of enduring, tolerant (of); with **corpus patiēns, sc. fuit**.—**inedia, -ae, f.**, starvation, fasting; “edible.”—**algor, algōris, m.**, cold, cold weather.—**vigilia, -ae, f.**, keeping watch; remaining awake (during normal sleeping time), wakefulness; “vigil,” “vigilant,” “vigilante.”—**suprā, prep. + acc.**, above, beyond; “supranormal.”—**cuiquam:** dat. of indef. pron. **quisquam**, = for anyone.—**crēdibilis, -e**, believable, credible; “incredulous.”—**audāx, gen. audācis, daring, bold**; from **audeō, audēre**; “audacious,” “audacity.” What verb must be supplied with **animus audāx**?—**subdolus, -a, -um**, sly, deceitful, treacherous.—**varius, -a, -um**, having two or more colors, variegated; changeable, wavering; deceitful, untrustworthy.

—**cuius rei lubet**: idiom with **simulātor** and **dissimulātor**, = *of anything at all, of anything that pleased him*.—**Cuius...cupiditātibus**: sc. **Catilīna fuit**; Sallust's style is highly elliptical, and yet the sense here is clear enough.—**simulātor, simulātōris**, m., *copier, imitator; one who maintains a pretence, pretender, feigner*; "simulation."—**ac**: = **et**.—**dissimulātor, dissimulātōris**, m., *one who conceals (his character, purpose, etc.), concealer, dissembler*; "dissimulate."—**aliēnus, -a, -um**, *belonging to another (from alius), another person's*; "alien," "alienate" with **aliēnī** here sc. "property."—**appetēns**, gen. **appetentis**, + gen., *seeking after, desirous (of), greedy (for)*; "appetite."—**profūsus, -a, -um**, *extravagant, prodigal; + gen., wasteful*; "profuse," "profusion."—**ardēns**, gen. **ardentis**, *flaming, burning; intense, passionate*; "ardent."—**satis ēloquentiae, sapientiae parum**: sc. **habuit**.—**ēloquentia, -ae**, f., *articulateness, eloquence*.—**parum**, n. indecl. noun, *insufficient amount, little, too little*; "parvule."—**vāstus, -a, -um**, *desolate; huge, vast; disordered, ungainly*.—**immoderātus, -a, -um**, *unlimited, immoderate, unrestrained*.—**incrēdibilis, -e**, *unbelievable, incredible*.—**altus, -a, -um**, *lofty, tall, high; deep; elevated, exalted*; "altitude," "altimeter."

**QUAESTIŌNĒS**: Sallust's writing is highly stylized and rhetorical. One example of this can be seen in the series **caedēs, rapīnae, discordia cīvilis**, a TRICOLON, or series of three parallel words/ phrases, without any conjunction, a device known as ASYNDETON (= "without connector"). What other examples of asyndeton can you find in the passage? What is the effect? Comment on the parallelism in the two consecutive clauses that begin with **corpus** and **animus**. Finally, what is the technical term for the ABBA arrangement seen in **satis ēloquentiae, sapientiae parum**, and what are the intended purpose and effect of this word order?



*Cesare Maccari (1840–1919), “Cicero Accusing Catiline in the Senate.” Palazzo Madama, Rome, Italy*  
Alinari / Art Resource, NY

## GRAMMATICA

***Prōnōmina:*** List all the relative pronouns in the chapter’s readings, and then identify for each the number, gender, case, case usage, and antecedent; next, change each singular to plural, and each plural to singular. If necessary, review the forms in the **Summārium Fōrmārum** appendix.

## CAPVT XVIII

# Winners and Losers, Rooms to Let, and Lads Who Risk “Losing” Their Butts

In this chapter you’ll read several graffiti scribbled by Pompeians both loved and unloved, by an innkeeper with dining and beds for rent, and by studious aficionados of the local gladiatorial games. The selection of proverbs contains a useful reminder that things are not always as they seem. Two Martial epigrams conclude the chapter, one wittily repaying an insult from a rival poet, and the other a note accompanying a gift of nuts, with a warning that little boys who gamble, even with just such modest treats and other trifles as their stake, still risk their backsides to their parents’ wrath.

**Grammatica nova:** Present system passive voice of 1st/ 2nd-conjugation verbs; ablative of agent.

## INSCRIPTIONES

### She Loves Me, She Loves Me Not...

CORNELIA • HELE[...AMATVR AB • RVFO  
Cornēlia Hele[na] amātur ab Rūfō.

*CIL* 4.4637: Graffito from the House of A. Caesius Valens and N. Herennius Nardus, Pompeii. Both **Helena** and **Rūfus** were common cognomina: the lady’s name is Greek and likely indicates a freedwoman; the man’s name means “red” and was often given to boys with red hair.

GAVIVM • AED MARCELLVS PRAENESTINAM • AMAT ET • NON •  
CVRATVR

Gavium aed(īlem). Marcellus Praenestīnam amat et nōn cūrātur.

*CIL* 4.7679: The lover's lament from the house of Aulus Trebius Valens was written beneath an election notice supporting Gavius for aedile—a rare combination of subjects, though seen in a few other inscriptions from Pompeii.

**Gavius aedilem:** sc. *orō vōs faciātis*; for this standard formula, see “Lollius for Aedile,” *Capvt VIII*.—**Praenestīna, -ae, f., Praenestina**, like “Marcellus” a cognomen, lit. = “woman from Praeneste” (a town in Latium about 20 miles southeast of Rome).—**cūrō** (1), *to care for, attend to, pay attention to; heal, cure; take care*; “curator,” “curious” cf. our expression, “she couldn't care less.”

## Dining Room for Rent

HOSPITIVM • HIC • LOCATVR TRICLINIVM • CVM • TRIBVS • LECTIS  
ET • COMM[...]

Hospitium hīc locātur—trīclīnium cum tribus lectīs et comm[odīs].

*CIL* 4.807: Dipinto on the front of a taberna owned by Sittius and located on the Vico del Lupanare in a precinct of Pompeii where there were several hotels and restaurants, as well as a neighboring brothel; also on the front of Sittius' establishment was a painting of an elephant in the grips of a huge snake and led by a pygmy, together with the inscription **Sittius restituit elep<h>antu<m>**, *Sittius restored the elephant* (*CIL* 4.806)—Sittius had restored the painting and/or the inn itself.

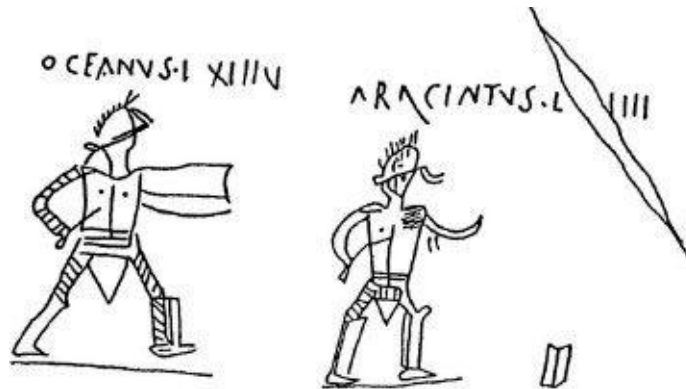
**hospitium, -ī, n.**, *entertainment of guests, hospitality; guest accommodation, lodging, inn*; “hospital,” “hospice.”—**hīc**, adv., *in this place, here*.—**locō** (1), *to put in position, place; hire out, lease, rent*; “locate,” “location.”—**trīclīnium, -ī, n.**, *dining room, triclinium*, typically arranged with three couches on which diners reclined around a table (hence, “tri-clinium”).—**lectus, -ī, m.**, *bed, couch*.—**commodum, -ī, n.**, usually pl., *advantage, benefit; convenience*; “commodious,” “accommodation.”

## Victory and Loss in the Arena

OCEANVS • L XIII V ARACINTVS L [...] IIII

Ōceanus l(ībertus) XIII v(īcit). Aracintus l(ībertus) [...] IIII.

*CIL* 4.8055a-b: Crudely illustrated graffiti celebrating favorite gladiators, and often listing the number of their wins and losses, were commonplace at Pompeii. The graffito to the right is damaged and some text is missing, possibly an abbreviation for the word “victories” but the shield on the ground suggests that Aracintus (properly “Aracynthus”) in this instance lost and perhaps, as suggested by the editors of *CIL*, perished.



*Graffiti from regio I, insula VI, Pompeii, Italy (CIL 4.8055a–b)*  
Mathew Olkovikas and Kay Stanton (from *CIL*)

**lībertus**, -ī, m., *freedman*, i.e., a former slave; “libertine,” “liberate.”—**IIII**: common variant for the Roman numeral **IV**.

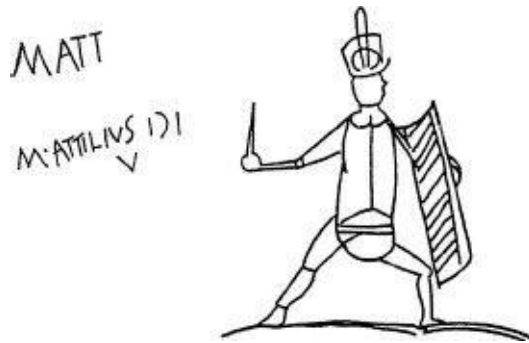
M ATT M • ATTILIVS I C I V

M(ārcus) Att(ilius). M(ārcus) Attilius I, c(orōnae) I, v(īcit).

*CIL* 4.10236: Graffito from the necropolis at Porta di Nocera, on the Via di Nocera, Pompeii; the gladiator’s nomen was first abbreviated, then spelled out.

**I**: sc. **pugnāvit**, from **pugnō** (1), *to fight*; typically the first numeral in such inscriptions indicates the number of contests the gladiator fought.—**corōna**, -ae,

f., *crown*, awarded for a distinguished victory in a gladiatorial fight; in such “scorecards,” the noun usually appears in the gen., with the accompanying numeral indicating the number of wins; “corona,” “coronation.”



*Graffito from the Porta di Nocera necropolis, Pompeii, Italy (CIL 4.10236)*

Mathew Olkovikas (from *CIL*)

SEVERV[...] L XIII • ALBANVS • SC • L • XIX V

Sevēru[s], l(ībertus), XIII; Albānus sc(aevus), l(ībertus), XIX, v(īcit).

*CIL* 4.8056: Graffito from the Domus Ceiorum on the Via del Tempio d’Iside, Pompeii; the numerals indicate the number of each gladiator’s victories.

**scaeva**, -ae, m., *left-handed person*; (of gladiators) *one who strikes with the left hand*.

**QUAESTIŌ**: What does the shield on the ground likely indicate about the outcome of this contest?





*Graffito from the Domus Ceiorum, Pompeii, Italy (CIL 4.8056)*

## PRŌVERBIA ET DICTA

1. Stultum est timēre quod vītārī nōn potest. (Publilius *Sent.*.)
2. *Ā* cane nōn magnō saepe tenētur aper. (Ovid *Rem. Am.* 422: **canis**, **canis**, m., *dog*; “canine.”—**aper**, **aprī**, m., *wild boar*.)
3. Nōn semper ea sunt quae videntur. (Phaedrus *Fab.* 4.2.5–6.) 4. Nōn quia difficilia sunt nōn audēmus, sed quia nōn audēmus difficilia sunt. (Seneca *Ep.* 104.26: **quia**, conj., *since, because*.)
4. Adversus hostēs necessāria est īra. (Seneca *Ir.* 1.11: **adversus**, prep. + acc., *toward, facing; against*; “adversity.”—**necessārius**, -a, -um, *necessary*.)
5. Nōn est ad astra mollis ē terrīs via. (Seneca *Herc. Fur.* 437: **astrum**, -ī, n., *star, constellation*; “astral.”—**mollis**, -e, *soft; easy, gentle; “emollient.”*)
6. *Ā*cta deōs numquam mortālia fallunt. (Ovid *Tr.* 1.2.95: **actum**, -ī, n., *deed, action, act*.—**fallō**, **fallere**, **fefellī**, **falsum**, *to deceive, trick, mislead*; “falsify,” “infallible.”)
7. Numquam sānantur dēfōrmis vulnera fāmae. (Cato *Dist.* Appendix 5: **sānō** [1], *to heal*; “sanitary,” “sanitation.”—**dēfōrmis**, -e, *misshapen, ugly; disgraceful, shameful; “deformity.”*)

8. *Actūtum fortūnae solent mūtārī varia vītast.* (Plautus *Truc.* 219: **actūtum**, adv., *immediately, without delay, suddenly*; “action.”—**soleō, solēre, solitus sum**, *to be accustomed*; “obsolete,” “insolent.”—**varius, -a, -um**, *various, varied, different*.—**vītast** or **vīta’st** = **vīta est**, a type of contraction common in spoken Lat. and regularly employed by Plautus in his comedies.)
9. *Date et dabitur vōbīs.* (Luke 6.38.)

## LITTERATURA

### If a Tree Falls in the Wood...

Versiculōs in mē nārrātur scrībere Cinna:  
Nōn scrībit, cuius carmina nēmo legit.

Martial *Epig.* 3.9: Cinna (a pseudonym?) apparently attacked Martial in his verse, but Martial has the last laugh: “If a tree falls in the forest and no one hears it, does it make a sound?” is a proverbial puzzler. Here’s a humorous spin on that: “If a fellow writes poetry and nobody reads it, is the fellow a poet?”

**versiculus, -ī, m.**, *little verse*; here, as often, the DIMINUTIVE (from **versus**, *line of verse*) has contemptuous effect.—**nārrō** (1), *to tell, say, narrate, report*; “narration,” “narrator.”—**nēmo**: ordinarily **nēmō**, but final long vowels were often shortened in poetry, for metrical reasons but also as a reflection of ordinary speech.

### Apophorēta: Nucēs

Alēa parva, nucēs, et nōn damnōsa vidētur;  
saepe tamen puerīs abstulit illa natīs.

Martial *Epig.* 14.19: Boys will be boys, and many Roman lads liked playing games of chance, even if they were just gambling for trinkets and toys; it’s no surprise, however, that parents and teachers often disapproved, as we see here

(OUCH!). Another “party-favor” poem from Martial’s *Apophoreta* (see above, Capvt VII); meter: elegiac couplet.

**ālea, -ae**, f., *game of chance, gambling; wager, stakes* (in such a game).—**parva...damnōsa**: PRED. ADJECTIVES with **vidētur (esse)**.—**nux, nucis**, f., *nut*, often in pl. to represent a child’s playthings, or trivial, worthless objects; here in APPPOSITION to **ālea**; “nuclear,” “nucleus.”—**damnōsus, -a, -um**, *causing financial loss, ruinous, costly; “condemn.”*—**auferō, auferre, abstulī, ablātum**, *to carry away; take away, remove; destroy; “ablation,” “ablative.”*—**natis, natis**, f., usually pl., *buttocks*; **natīs** here = **natēs** (-īs was a common alternate form for the acc. pl. ending -ēs).

## GRAMMATICA

**Verba:** Identify and list all the 1st-and 2nd-conjugation passive verb forms in this chapter’s readings, then transform each to active voice. Consult the **Summārium Fōrmārum** appendix, if necessary.

**Nōmina:** List all the ablative nouns and pronouns in the readings, and identify the specific case usage of each.

## CAPVT XIX

# A Beast Hunt, Blind Lovers, and “In the Beginning”

The chapter’s inscriptions include a grafitto on the beauty of love, an ad for a gladiatorial show, and the epitaph of a woman and her son, buried together in a columbarium; among the proverbs and dicta are Augustus’ celebratory last words; and concluding the readings are two satiric squibs and a gift note by Martial, and a passage familiar to many from Jerome’s Latin translation of the Gospel of St. John.

**Grammatica nova:** Perfect passive system of all verbs; interrogative pronouns and adjectives.

## INSCRIPTIŌNĒS

### Love Is Bliss

NEMO • EST • BELIVS • NISI • QVI • AMAVIT [...]

Nēmō est belius nisi quī amāvit [...].

*CIL* 4.1883: Graffito from the basilica, Pompeii; a few now illegible words follow **amāvit**, the first of which may be **mulierem** = **fēminam**.

**belius:** a misspelling for **bellus**.—**quī:** = **is quī** the ANTECEDENT of a rel. pron. was commonly omitted when both were in the same case.

### Under the Big Top

FAMILIA • GLADIATORIA VENATIO ET VELA

Familia gladiātōria: vēnātiō et vēla.

CIL 4.1192: Advertisement of a gladiatorial show, one of the many **ēdicta munerum ēdendōrum** (*announcements of public shows to be produced*) found in Pompeii. Such events, and notices advertising them, were very common at Pompeii and throughout the empire; not all outdoor entertainments featured awnings (see “**Apophorēta: Causea**” in Capvt XI), but those that did offered spectators welcome relief from the hot Italian sun.

**familia:** here = the gladiatorial *troupe* or *company*.—**gladiatōrius, -a, -um,** of/ *pertaining to gladiators, gladiatorial*.—**vēnātiō, vēnātiōnis,** f., *hunting animals; animal hunt*, a popular entertainment in the arena, featuring gladiators hunting and fighting lions, elephants, bears, and other wild animals. At some lavish events hundreds or even thousands of animals were slain, and on occasion prisoners without any weapons were pitted against the beasts.—**vēlum, -ī, n.,** *awning; “velar,” “veil.”*



*Detail of circus scene, depicting a leopard and a gladiator; third–fourth century A.D.. Galleria Borghese, Rome, Italy*  
Scala / Art Resource, NY

## Mother and Son: May They Rest in Peace

D • M D • APVLEIVS • IONICVS FECIT • EVTYCHIAE SORORI • SVAE •  
ET • EVTYCHETI FILIO • EIVS • IN • HAC • CVPA MATER • ET • FILIVS •  
POSITI • SVNT

D(ī)s m(ānibus): D(ecimus) Apuleius Ionicus fēcit Eutychiaē sorōrī suae  
et Eutychetī fīliō eius. In hāc cūpā māter et fīlius positī sunt.

*CIL* 6.12202: From an epitaph at Rome dedicated by Decimus Apuleius Ionicus to Eutychia and Eutyches; the cognomina are all Greek, suggesting the three were freedmen.

**dīs mānibus:** for this phrase, commonly abbreviated **D. M.**, see “Epitaph of a Young Boy,” in Capvt VII.—**fēcit:** sc. **id**, i.e., the monument.—**Eutychia, -ae, f.**, *Eutychia*, a female cognomen (and the name of a Greek goddess) meaning “Good Fortune.”—**Eutychēs, Eutychētis, m.**, *Eutyches*; like “Eutychia” (and the common Lat. cognomen **Fēlix**), the name means “Good Fortune.”—**cūpa, -ae, f.**, *cask, barrel; burial niche*, in a **columbārium**, a sepulchre with compartments for cinerary urns; “cupola,” and possibly “coop.”—**positī:** in the case, as here, of compound subjects of different genders, the partic. in perf. pass. system forms is regularly either m. by convention or will agree with the nearer/nearest of the subjects.

**QUAESTIŌNĒS:** The text illustrates well differences between the possessives **suus, -a, -um**, and **eius**; explain those differences, and identify the specific relationship of Apuleius to Eutyches.



*Columbarium of the Vigna Codini, Rome, Italy, first century B.C.–  
first century A.D..*

Alinari / Art Resource, NY

## Let's Practice Pronouns!

QVOD

quod quid quae quās

QVID

QVAE

QVAS

*CIL* 4.10567: One column from a graffito at Herculaneum in which a child was practicing relative and interrogative pronouns on a wall—a variety of such school scribblings are found in Pompeii and elsewhere, like the practice ABC's we saw in Capvt I and perhaps like declensions and conjugations you may have in your notebook!

**QUAESTIŌ:** Can you identify the gender, number, and case of each of these



four forms?—be careful, as three of them have multiple possibilities.

## PRŌVERBIA ET DICTA

1. Bonus vir nēmō est nisi quī bonus est omnibus. (Publilius *Sent.*)
2. Vir bonus est quis? Quī cōnsulta patrum, quī lēgēs iūraque servat. (Horace *Epist.* 16.40–41: **cōnsultum**, -ī, n., *decree*; “consultation.”—**patrum** here refers to the Roman Senate, whose members, originally the heads or “fathers” of leading noble families, were by tradition called **patrēs cōscriptī**, *conscript fathers*.—**lēx**, **lēgis**, f., *law, statute*; “legalize.”)
3. Acta est fābula: plaudite! (Suetonius *Aug.* 99.1: **plaudō**, **plaudere**, **plausī**, **plausum**, *to strike with a flat surface, clap; applaud*; “plaudit,” “explode.” Augustus’ last words, according to his biographer.)
4. Fortibus est fortūna virīs data. (Ennius *Ann.* 247W: **est...data** = **data est**; perf. pass. system forms were often separated in this way, and with the form of **sum**, **esse** either preceding or following the participle.)
5. Iūris praecepta sunt haec: honestē vīvere, alterum nōn laedere, suum cuique tribuere. (Justinian *Inst.* 1.1: **praeceptum**, -ī, n., *teaching, precept; principle, rule*.—**honestē**, adv., *honorably; honestly*.—**laedō**, **laedere**, **laesī**, **laesum**, *to injure, damage, harm*; “collide,” “collision,” “elide.”—**tribuō**, **tribuere**, **tribuī**, **tribūtum**, *to share, apportion; grant, bestow*; “tribute,” “distribute.”)
6. Multī sunt enim vocātī, paucī autem ēlēctī. (Matthew 20.16: **ēligō**, **ēligere**, **ēlēgī**, **ēlēctum**, *to pull out, extract; choose, select*; “eligible,” “elect” with **ēlectī** sc. **sunt** from the preceding clause, a common form of ELLIPSIS.)
7. Nēmō nisi vitiō suō miser est. (Seneca *Ep.* 8.70.15: **vitiō**, *because of...*, ABL. OF CAUSE, a common abl. usage.)
8. Nihil enim est simul et inventum et perfectum. (Cicero *Brut.* 71: **simul**, adv., *together; at the same time, simultaneously*.—**perficiō**, **perficere**, **perfēcī**, **perfectum**, *to do thoroughly, accomplish; complete, perfect*.)

9. Nīl hominī certum est. (Ovid *Tr.* 5.5.27: **nīl**, a common contraction for **nihil**.)
10. Sī Deus prō nōbīs, quis contrā nōs? (St. Paul *Romans* 8.31: sc. **est** in each clause.)
11. Quae regiō in terrīs nostrī nōn plēna labōris? (Vergil *Aen.* 1.460: **regiō**, **regiōnis**, f., *direction, line; district, locale*; “region.”)

## LITTERĀTRĀ

### Love Is Blind

“Thāida Quīntus amat.” “Quam Thāida?” “Thāida luscām.”  
Ūnum oculum Thāis nōn habet, ille duōs!

Martial *Epig.* 3.8: Martial and other Roman humorists rarely shrank from joking about physical infirmities and deformities; meter: elegiac couplet.

**Thāis, Thāidis**, acc. **Thāida**, f., *Thais*, a Greek female name.—**luscus, -a, -um**, *blind in one eye*.—**ille duōs**: sc. **nōn habet**; i.e., the adverb-verb phrase is to be construed with both the line’s subjects and objects.

**QUAESTIŌNĒS**: What is the point of the joke here? What is most striking stylistically in the first verse? In what way is the word order in the second verse especially effective?

### Seeing Is Believing

Hērēdem tibi mē, Catulle, dīcis.  
Nōn crēdam, nisi lēgerō, Catulle.

Martial *Epig.* 12.73: Romans often eagerly anticipated being named as heirs in the wills of relatives, friends, and patrons; for some, called **captātōrēs** (*strivers*), legacy-hunting was practically a profession; meter: hendecasyllabic.

**hērēs, hērēdis**, m./ f., *heir*; “hereditary,” “inheritance.”—**hērēdem...mē: dī cere** can take a double acc., *to call* someone (acc.) something (acc.)—**crēdō, crēdere, crēdidī, crēditum**, *to believe, trust*; “credit,” “credible,” “creed.”—**nisi lēgerō**: i.e., in Catullus’ will, which wouldn’t be read until his death.

### ***Apophorēta: Ovidī Metamorphōsis in Membrānīs***

Haec tibi multiplicī quae strūcta est māssa tabellā  
carmina Nāsōnis quīnque decemque gerit.

Martial *Epig.* 14.192: Books were favorite gifts in ancient Rome, just as they are today, and Ovid (Publius Ovidius Naso) was always a popular choice; the *Metamorphoses* (in Martial’s title above, **Metamorphōsis**, singular), his most influential work, was a quasi-epic collection of some 250 interwoven transformation myths in 15 volumes. For Martial’s *Apophoreta*, see Capvt VII; meter: elegiac couplet.

**Ovidī**: = **Ovidī** in a common spelling variant, 2nd-decl. nouns with a base ending in **-i-** often dropped that **-i-** in the gen. sg.; e.g., **cōnsilium**, gen. **cōnsilī**.—**membrāna**, **-ae**, f., *membrane, skin; parchment, parchment page*; books might be written on parchment, or on other material, such as papyrus, and sometimes covered in parchment.—**Haec...tabellā**: as the endings make clear, **haec** modifies **māssa**, and **multiplicī** modifies **tabellā** this sort of ABAB arrangement (adj. A...adj. B...noun A...noun B), known as INTERLOCKED WORD ORDER, is very common in Lat. poetry. The standard prose order would be **Haec māssa, quae tabellā multiplicī strūcta est, carmina...gerit**.—**multiplex**, gen. **multiplicis**, *having many twists and turns; having many layers* (here *leaves, pages*); “multiplicity.”—**struō, struere, strūxī, strūctum**, *to position, arrange; construct, compose*; “structure,” “destruction.”—**māssa**, **-ae**, f., *lump, mass; closely packed bundle; large, bulky object*; “massive.”—**tabella**, **-ae**, f., *board, tablet; writing tablet; page, document*; “table,” “tabular.”—**carmina**: here = **librōs carminum**.—**Nāsō, Nāsōnis**, m., *Naso*, a Roman cognomen, here referring to the poet Ovid.

### **In the Beginning**

In prīncipiō erat Verbum et Verbum erat apud Deum et Deus erat Verbum. Hoc erat in prīncipiō apud Deum: omnia per ipsum facta sunt et sine ipsō factum est nihil quod factum est. In ipsō vīta erat et vīta erat lūx hominum, et lūx in tenebrīs lūcet et tenebrae eam nōn comprehendērunt.

*John 1.1–5:* A well-known passage from the Gospel of John in the Latin translation of the Bible produced by Hieronymus Eusebius, better known as St. Jerome (ca. A.D. 347–420); Jerome’s translation came to be called the “Vulgate” edition (**ēditiō vulgāta**), as he had translated it into relatively simple, colloquial Latin for ease of reading by the **vulgus**, *the common people*, i.e., the average man on the street.

**apud**, prep. + acc., *among, in the presence of, with, at the house of*.—**ipsum...**  
**ipsō**: the intensive pron. is employed instead of the pers. pron. (**eum, eō**) for emphasis.—**lūx, lūcis**, f., *light*; “lucid,” “translucent,” and the bar-soap brand “Lux” (which presumably makes you bright and shiny clean!).—**tenebrae, -ārum**, f. pl., *complete absence of light, darkness*; “tenebrous.”—**lūceō, lūcēre, lūxī**, *to emit light, shine* (from the same stem as **lūx** above).—**comprehendō, comprehendere, comprehendī, comprehensum**, *to grasp, seize, arrest; comprehend, understand*; “comprehensive,” “incomprehensible.”

## GRAMMATICA

**Verba:** Identify and list all the perfect passive system verb forms in this chapter’s readings, then transform each to active voice; if necessary, review the **Summārium Fōrmārum** at the back of the book.

**Prōnōmina et Adiectīva:** List in separate columns all forms of the relative pronoun (**quī, quae, quod**), the interrogative pronoun (**quis, quid**), and the interrogative adjective (**quī, quae, quod**) in this chapter’s readings, reviewing the **Summārium Fōrmārum** if needed. For each pronoun identify the number, gender, case, specific case usage, and, for each relative, its antecedent as well; for the interrogative adjectives, identify number, gender, case, and the noun modified.

CAPVT XX

# A Shared Bowl, Swords into Scythes, and “I’ll Scratch Your Back, You Scratch Mine”

This chapter presents inscriptions from the Arch of Titus (which you must surely see when you visit Rome!), from a shared ritual bowl, and from the burial of a young, perhaps newborn African boy named Ginga. The proverbs and dicta include, *inter alia*, the Romans’ analogue to our “I’ll scratch your back, if you scratch mine,” and a statement of the principle of the right to self-defense. The chapter’s closing text is another of Martial’s *Apophoreta*, this one a couplet to accompany a Roman scythe, a gift re forged from a soldier’s sword.

**Grammatica nova:** 4th-declension nouns; ablatives of place from which and separation.

## INSCRIPTIŌNES

### The Arch of Titus

SENATVS POPVLVSQVE • ROMANVS DIVO • TITO • DIVI • VESPASIANI  
• F VESPASIANO • AVGVSTO

Senātus Populusque Rōmānus Dīvō Titō, Dīvī Vespāsiānī f(īliō), Vespāsiānō Augustō.

*CIL* 6.945: Inscription from the triumphal arch celebrating Rome’s sack of Jerusalem during the reign of the emperor Vespasian in A.D.. 70, a major victory in the Jewish War (66–73); the 50-foot-high arch, located on the Summa Sacra Via above and southeast of the Roman Forum, was commissioned by Domitian (emperor 81–96) and dedicated to his deceased brother Titus (Titus Vespasianus Augustus, emperor 79–81), who had led the successful assault on Jerusalem.

**Senātus Populusque Rōmānus:** this formulaic appellation for the Roman

government, dating from the Republican period and frequently abbreviated **SPQR**, appeared regularly on state buildings and other public works, coins, official documents, and on the legionary insignia of Rome's army.—**dīvus**, -ī, m., *god*; often a title (hence capitalized here) applied to Roman emperors, who were routinely deified by act of the senate after their deaths; “divinity,” “divine.”—**Dīvō...Augustō**: ind. obj. with the understood phrase “dedicate(d) this monument.”



*The Arch of Titus, Rome, Italy, first century A.D..*  
Giorgio Clementi

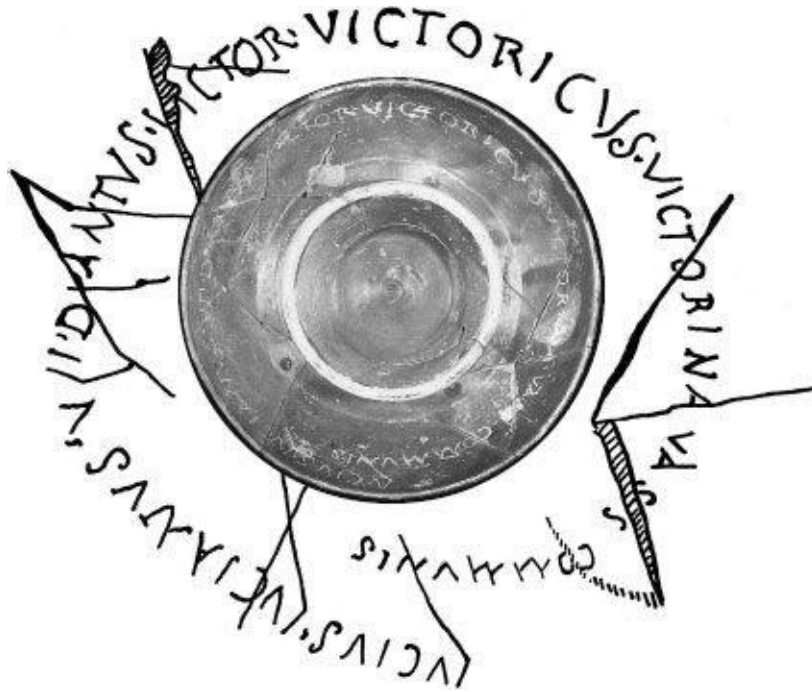
## A Shared Bowl

LVCIVS • LVCIANVS • VLI • DIANTVS • VICTOR • VICTORICVS •  
VICTORINA • VASS COMMVNIS

Lūcius, Lūciānus, <I>ūli<us>, Diantus, Victor, Victoricus, Victorīna: vāss  
commūnis.

*RIB* 2501.307: This inscription is from the base of a 3rd-cent. A.D.. bowl from Roman Britain that was probably shared by the persons named, participants in a funeral banquet or possibly members of some guild (**collegium**) whose gatherings included dining and drinking. Found in a cemetery in Ospringe, Kent, England.

**Iūlius (VLI)**: the **sculptor** apparently meant to engrave **IVL**, a standard abbreviation for **IVLIVS**, but transposed the letters.—**vās, vāsis**, n., *container for liquids, food; vessel, bowl*; “vase” in yet another slip, the person who inscribed the bowl not only initially misspelled this word and tried to erase the extra final -s, but also misconstrued the noun’s gender (**commūnis** is either m. or f.: what is the correct n. form?)—some consolation perhaps to beginning Lat. students who sometimes make similar mistakes!



*Base of a Samian ware bowl, Ospringe, Kent, Great Britain, third century A.D.. British Museum, London, Great Britain*

© British Museum / Art Resource, NY

Kay Stanton (adapted from *RIB*)



## Ginga

GAVDIA QVE DEDERAT RAPVIT FORTVNA REPENTE...JES LVCTVS  
CONVERTIT VOTA PARENTVM NAM PVER HOC PARVVS VITAEQ E  
LIMINE RAPTVS GINGA SITVS TVMVLO EST INDIGNI VVLNERA  
PATRIS A DOLOR ET GEMITVS INLVSAQ VOTA TVORVM NON TAMEN  
AD MANES SED CAELI AD SIDERA PERGIS

Gaudia, qu<a>e dederat, rapuit Fortūna repente  
[Inque ācr]ēs lūctūs convertit vōta parentum;  
Nam puer hōc, parvus vītaeq(ue) ē līmine raptus,  
Ginga situs tumulō est, indignī vulnera patris.  
Ā, dolor et gemitūs inlūsaq(ue) vōta tuōrum!  
Nōn tamen ad mānēs sed caelī ad sīdera pergis.

*CIL* 8.8567: The first 5 verses of this dactylic hexameter epitaph form an acrostic, with the initial letter of each verse spelling out vertically the name of the deceased child, Ginga; the inscription was found at Sétif (Sitifis) in Algeria, and the boy's name is likely North African.

**gaudium**, -ī, n., *joy, delight*; “gaudiness.”—**rapiō**, **rapere**, **rapuī**, **raptum**, *to seize, snatch, carry away*; “rape,” “rapture,” “ravish.”—**repente**, adv., *without warning, suddenly*.—**lūctus**, -ūs, m., *grief, mourning, lamentation*.—**convertō**, **convertere**, **convertī**, **conversum**, *to turn around, cause to turn*; “convert,” “conversion.”—**vōtum**, -ī, n., *vow, offering; prayer; desire, hope*; “votary,” “vote,” “votive.”—**parēs**, **parentis**, m./ f., *parent*.—**hōc...tumulō**: sc. **in**.—**līmen**, **līminis**, n., *threshold*; “liminality,” “eliminate.” Ginga was perhaps a newborn, and hence on the threshold of passing into life, when instead he passed into death.—**raptus**: partic. of **rapiō** (above) modifying **puer**, *snatched away*.—**situs**, -a, -um, *laid up, stored; buried*; common in the formula **hīc situs est**, *is buried here*; “site,” “situate.”—**tumulus**, -ī, m., *mound, tomb*; “tumulus.”—**indignus**, -a, -um, *unworthy, not deserving* (some good fortune, or some misfortune); “indignant,” “indignation.”—**vulnus**, **vulneris**, n., *wound; sorrow*; “vulnerable,” “invulnerable” **vulnera**, pl. for sg., a usage common in verse, and in APPOSITION to the whole preceding phrase, i.e., the boy's death.—**ā**, interj. (expressing distress, regret; surprise, joy; etc.), *ah, oh!*—**dolor**, **doloris**, m., *pain, grief*; “dolorous.”—**gemitus**, -ūs, m., *groaning, moaning*, as an expression of pain or sorrow.—**inlūsus**, -a, -um, *mocked, made sport of* (partic. of **inlūdō** = **illūdō**, **illūdere**, **illūsī**, **illūsum**), “illusion,” “illusory.”—**mānēs**, **m**

**ānium**, m. pl., *shade, ghost, spirit*; **dī mănēs**, *spirits of the dead*, supernatural powers that protected the soul of the deceased.—**sīdus, sīderis**, n., *constellation, star*; “sidereal,” “consider,” “desire.”—**pergō, pergere, perrēxī, perrēctum**, *to make one’s way, move onward, proceed*.

**QUAESTIŌNĒS**: Comment on the emotional tone of the epitaph—where, and in what way, does the mood most dramatically shift?

## PRŌVERBIA ET DICTA

1. Vēritās ōdit morās. (Seneca *Oed.* 850.)
2. Nōn ergō fortūnā hominēs aestimābō sed mōribus; sibi quisque dat mōrēs, condiciōnem cāsus assignat. (Macrobius *Sat.* 1.11.10: **ergō**, adv., *therefore*.—**aestimō** [1], *to estimate the worth of*; “esteem.”—**condiciō, condiciōnis**, f., *contract, agreement; personal circumstances, situation in life*; “condition.”—**cāsus, -ūs**, m., *accident, chance*; “casual,” “casualty.”—**assignō** [1], *to distribute, allot, assign as one’s fate*; “assignation.”)
3. Arbor bona fructūs bonōs facit; mala autem arbor fructūs malōs facit. (Matthew 7.17: **arbor, arboris**, f., *tree*; “Arbor Day,” “arboretum,” “arboriculture.”)
4. Aut amat aut ōdit mulier—nīl est tertium. (Publilius *Sent.*: **mulier** = **fēmina**; “muliebrity.”—**nīl** = **nihil**.)
5. Ex hominum questū facta Fortūna est dea. (Publilius *Sent.*: **questus, -ūs**, m., *[expression of] dissatisfaction, regret; complaint*; “querulous.”—Like her Greek counterpart Tyche, “Fortuna” was in fact deified and worshiped in temples and shrines in Rome and throughout the empire.)
6. Adversus perīculum nātūrālis ratiō permittit sē dēfendere. (Gaius *Dig.* 9.2.4: **adversus**, prep. + acc., *toward, facing; against*; “adverse,” “adversity.”—**nātūrālis, -e**, *of nature, natural; innate, inherent*.—**permittō, permittere, permīsī, permissum**, *to permit, allow*; “permissible.” A fundamental principle of Roman law, providing the right to use force in self-defense when confronted by an impending threat.)

7. Nūllum sine exitū iter est. (Seneca *Ep.* 9.77.13: **exitus**, -ūs, m., *going out, departure, exit; conclusion, end.*—**iter, itineris**, n., *journey; route, road; “itinerant,” “itinerary.”*)
8. Sed quis custōdiet ipsōs custōdēs? (Juvenal *Sat.* 6.347–48: **custōdiō, custōdire, custōdivī, custōditum**, *to keep [safe], protect; guard, watch over, observe.*—**custōs, custōdis**, m., *guardian, protector; guard, watchman; “custody,” “custodian.”*)
9. Victōria in manū nōbīs est. (Sallust *Cat.* 20.4.)
10. Levāmur superstitiōne, liberāmur mortis metū. (Cicero *Fin.* 1.63: **levō** [1], *to lift, raise up; free; “levitate,” “elevator.”*—**superstitiō, superstitiōnis**, f., *irrational religious awe, superstition.*)
11. Ingrāta sunt beneficia quibus comes est metus. (Publilius *Sent.*: **ingrātus, -a, -um**, *ungrateful, thankless; unwelcome, displeasing; “ingrate,” “ingratitude.”*—**comes, comitis**, m./ f., *companion; “concomitant,” “count,” i.e., a nobleman’s title.*)
12. Caret perīclō quī, etiam cum est tūtus, cavet. (Publilius *Sent.*: **perīclō** = **perīculō**, another example of SYNCOPE.—**cum**, conj., *when.*—**tūtus, -a, -um**, *protected, safe, secure; “tutelage,” “tutor.”*—**caveō, cavēre, cāvī, cautum**, *to take precautions, be on one’s guard, beware (of); “caveat,” “cautious.”*—Positioning **caret** and **cavet** as the sentence’s first and last words draws attention to the wordplay; there is a kind of CHIASMUS too in the ABBA arrangement **caret perīclō...tūtus caret.**)
13. Manus manum lavat. (Seneca *Apoc.* 9.6: **lavō, lavāre, lāvī, lautum**, *to clean by washing, wash; “lavatory,” “lavish.”* A popular proverb from ancient times to the present, rather like our “I’ll scratch your back, and you scratch mine.”)

## LITTERĀTRĀ

### *Apophorēta: Falx*

Pāx mē certa ducis placidōs curvāvit in usūs.  
Agricolae nunc sum, mīlitis ante fuī.

Martial *Epig.* 14.34: This gift note accompanied, and was “spoken by,” a sickle, which had been reforged for agricultural use from an army sword; the biblical expression “swords into ploughshares” (*Isaiah* 2.4, *Micah* 4.3) is a METAPHOR similarly connoting a society’s shift from war to peace. Meter: elegiac couplet.

**falx, falcis**, f., *scythe, sickle*, often as a symbol of agriculture; *curved sword*.—**dux, ducis**, m., *leader, guide; commander, general*; here the emperor; “duke,” “duchess,” “conduct.”—**placidus, -a, -um**, *pleasing, kindly; favorable, calm, peaceful*; “placid.”—**curvō** (1), *to make curved, curve, bend*.—**ūsus, -ūs**, m., *use, function; utility, advantage*.—**mīles, mīlitis**, m., *soldier*; “military,” “militia.”

**QUAESTIŌ**: Comment on the word order, and its effect, in the second verse.



*Iron sickle, ca. first century B.C. Musée Denon, Chalon-sur-Saône, France*

Erich Lessing / Art Resource, NY

## GRAMMATICA

**Nōmina**: List all the 4th-declension nouns in the readings, identify their number, gender, and case, and finally convert all singulars to plural, and

plurals to singular; consult the **Summārium Fōrmārum** appendix, both for review and to check your work. Next list all the nouns used in ablative of place from which and ablative of separation constructions.

## CAPVT XXI

# Friends for Life, the Ideal Wife, and Taking Your Feast to the Grave

The inscriptions in this chapter include two graffiti, one celebrating the friendship of close comrades and another with a slave boy's (illustrated!) advice to a fellow beast of burden, and the epitaphs of Claudia, the model Roman wife, and of Martialis, an epicure who believed in eating, drinking, and taking it with you! Another gentleman fond of dining is the target of the chapter's closing text, an epigram of Martial's targeted at a pompous glutton who fancied himself a gourmet. Read all these texts aloud and read first for comprehension, before consulting the notes and attempting to translate.

**Grammatica nova:** Present system passive voice of 3rd/ 4th-conjugation verbs.

## INSCRIPTIONES

### Forever Friends

HIC • FVIMVS • CARI DVO • NOS • SINE FINE SODALES NOMINA • SI •  
[...]

Hīc fuimus cārī duo nōs sine fīne sodālēs; nōmina sī [quaeris, Caius et Aulus erant.]



*Graffito from a shop on the Via dell'Abbondanza, regio I, insula VII, Pompeii, Italy (CIL 4.8162)*

## Kay Stanton (from *CIL*)

*CIL* 4.8162: Graffito from a shop on the Via dell'Abbondanza at Pompeii. The two lines appear to be an incomplete elegiac couplet; the last five words are a conjectured restoration filling out the pentameter verse.

**hīc**, adv., *in this place, here*.—**sodālis**, **sodālis**, m., *fellow member of a (religious or social) club; close companion, comrade*.—**quaerō**, **quaerere**, **quaesīvī**, **quaesītum**, *to seek, look for, strive for; ask, inquire (into); “query,” “quest,” “inquire.”*

## An Ass' Life

LABORA ASELLE QVOMODO EGO LABORAVI ET PRODERIT TIBI

Labōrā, aselle, quōmodo ego labōrāvī, et prōderit tibi.

*CLE* 1798: Graffito from the paedagogium (a school for training slaves) in the House of Gelotius, on the Palatine Hill at Rome; the donkey in the accompanying sketch, which was probably drawn by a slave boy, is turning a grain mill, a task sometimes assigned to slaves.

**asellus**, -ī, m., *little ass, donkey*; “asinine” donkeys were commonly employed as work animals by farmers and merchants in ancient Rome, and then, as now, comparisons were often made between men and asses, sometimes pejoratively, sometimes not (the word **asellus**, DIMINUTIVE of **asinus**, *ass*, was occasionally even used as a term of endearment).—**quōmodo**, adv., *in what way, the way in which, how, as*.—**prōsum**, **prōdesse**, **prōfuī**, often + dat., *to be of use (to), do good, help; be advantageous (to), be beneficial (to)*.





*Graffito from slave training school, Rome, Italy (CLE 1798)*  
 Kay Stanton (from Raffaele Garrucci, *Graffiti de Pompéi: Inscriptions et Gravures*, Paris FR: Benjamin Duprat, 1856)

## Flavius Martialis Lies Here

D M  
 T • FLAVIVS •  
 MARTIALIS • HIC •  
 SITVS • EST • QVOD • EDI  
 BIBI • MECVM • HABEO  
 QVOD • RELIQVI  
 PERDIDI •  
 V • A • LXXX  
 IN • F • P • V • IN A P [...]

D(īs) m(ānibus). T(itus) Flāvius Mārtiālis hīc situs est.  
 “Quod ēdī, bibī, mēcum habeō quod relīquī, perdidi.”  
 V(īxit) a(nnōs) LXXX. In f(ronte) p(edēs) V; in a(grō) p(edēs) [...].

*CIL* 6.18131: Epitaph for Titus Flavius Martialis, from a marble tablet at Rome; the portion “spoken” by the deceased, a variant of a refrain common in ancient

epitaphs (most notably that of the rich Syrian king Sardanapulus), is in a common ancient dramatic meter known as trochaic septenarius. The last line of the inscription, which breaks off at the end, gives the measurements of the burial plot.

**dīs mānibus:** if you do not recall the meaning, see notes to “Ginga,” in the preceding chapter.—**situs, -a, -um,** *stored, deposited; laid in the grave, buried; hīc situs (sita) est*, which you have also seen before, was a standard formula in epitaphs.—**edō, ēsse, ēdī, ēsum,** *to eat; “edible,” “comestibles.”*—**bibō, bibere, bibī,** *to drink; “bibulous,” “imbibe,” “bib.”*—**perdō, perdere, perdidī, perditum,** *to destroy, ruin, lose, waste; “perdition.”*—**frōns, frontis,** *f., forehead, brow; front;* the reference here is to the burial plot’s frontage on the road, i.e., its width.—**pēs, pedis,** *m., lower leg, foot; foot (a linear measure); “pedestrian,” “pedal.”*—**in agrō:** this phrase refers to the plot’s depth.

**QUAESTIO:** What essentially is the “advice” of Martialis to those still living?

## The Ideal Woman: Epitaph for Claudia

HOSPES • QVOD • DEICO • PAVLLVM • EST • ASTA • AC • PELLEGE  
HEIC • EST • SEPVLCRVM • HAV • PVLCRVM • PVLCRAI • FEMINAE  
NOMEN • PARENTES • NOMINARVNT • CLAVDIAM SVOM •  
MAREITVM • CORDE • DEILEXIT • SOVO GNATOS • DVOS • CREAVIT •  
HORVNC • ALTERVM IN • TERRA • LINQVIT • ALIVM • SVB • TERRA •  
LOCAT SERMONE • LEPIDO • TVM • AVTEM • INCESSV • COMMODO  
DOMVM • SERVAVIT • LANAM • FECIT • DIXI • ABEI

Hospes, quod deicō paullum est: astā ac pellege.  
Heic est sepulcrum hau pulcrum pulcraī fēminae;  
nōmen parentēs nōminārunt “Claudiam.”  
Suom mareitum corde deilēxit souō.  
Gnātōs duōs creāvit; hōrunc alterum  
in terrā linquit, alium sub terrā locat.  
Sermōne lepido, tum autem incessū commodō.  
Domum servāvit; lānam fēcit. Dīxī—abei.

*CIL* 1<sup>2</sup>.1211: One of the most famous of early Latin inscriptions, from a monument found at Rome and dated to ca. 135–120 B.C., this poignant epitaph,

written in iambic senarii, is evidence of qualities that were revered in women of the period. The inscription contains numerous archaic spellings typical at this time, an important reminder that a language's sounds and orthography are never static but rather are constantly evolving; the classical equivalents are provided in the notes.

**hospes, hospitis**, m., *stranger, guest; host*; “hospice,” “hospital,” “hospitality.”—**deicō**: = **dīcō ei** was often written for long **ī** in archaic inscriptions (cf. below **heic** for **hīc**, **deilēxit** for **dīlēxit**, etc.). The tombstone itself “speaks” here (and cf. **dīxī** in the closing line), addressing the passerby, a common convention in Roman epitaphs.—**paullum**: = **paulum**, from **paulus**, -a, -um, *little, small; slight, brief*.—**astō** (**ad** + **stō**), **astāre, astitī**, *to stand by, stand near; stand still, stand waiting*.—**pellege**: = **perlege**, from **perlegō, perlegere, perlēgī, perlēctum**, *to scan, survey; read over, read through, read thoroughly*; “legible.”—**sepulc(h) rum**, -ī, n., *grave, tomb*; “sepulchre,” “sepulchral.”—**hau**: = **haud**, adv., *not, not at all, by no means*.—**pulcrum pulcrai**: = **pulchrum pulchrae**. With the phrase **sepulcrum hau pulcrum** the writer is etymologizing, playing on the popular, but false, notion that **sepulc(h)rum** derives from **sē-**, prefix, *apart (from), not* + **pulc(h)rum**, and thus means *not beautiful, unlovely*. Further wordplay appears in the line below with **nōmen...nōminārunt**.—**parēns, parentis**, m./ f., *parent*.—**nōminō** (1), *to provide with a name, name; call, give (someone a name)*; “nominate,” “nomination” **nōminārunt**, a common perf. tense form contraction, = **nōmināvērunt**.—**mareitum**: = **marītum**, from **marītus**, -ī, m., *husband*; “marital.”—**cor, cordis**, n., *heart; soul, spirit*; “coronary,” “cordial,” “discord.”—**suom...souō**: = **suum...suō**.—**gnātōs**: = **nātōs**, from **nātus**, -ī, m., *son*; “nativity,” “prenatal.”—**hōrunc**: = **hōrum**.—**linquō, linquere, līquī**, *to go away from, leave (behind)*; “relinquish.”—**locō** (1), *to place, put*; “locate,” “locale.”—**sermō, sermōnis**, m., *speech, talk, conversation*; “sermonize.”—**lepidus, -a, -um**, *agreeable, charming, delightful, amusing*; with **sermōne lepidō** and **incessū commodō** following, both ABL. OF DESCRIPTION, sc. **erat**, *she was (a woman) of...*—**tum**: here *in addition, also*.—**incessus, -ūs**, m., *walking, gait; bearing, carrying oneself*; “procession.”—**commodus, -a, -um**, *convenient, suitable, appropriate; agreeable, pleasant*; “commodious,” “accommodating.”—**domus, -ūs (-ī)**, m., *house, home; household, family*; “domicile,” “domestic.”—**lāna, -ae**, f., *wool, woolen cloth*; “lanolin.”—**abei**: = **abī**, from **abeō, abīre, abiī, abitum**, *to go away, depart, leave*.

**QUAESTIŌ:** What wide range of insights does this epitaph provide into Roman conceptions of the ideal wife?

## PRŌVERBIA ET DICTA

1. Iterum tranquillitātem videō. (Erasmus *Ad.* 2.2.5: **tranquillitās, tranquillitātis**, f., *calmness, calm, tranquillity*.)
2. In eādem es nāvī. (Cicero *Fam.* 2.5.1: **nāvī**, a common alternate form of **nāve**.)
3. Alta cadunt odiīs, parva extolluntur amōre. (Cato *Dist.* 21: **altus, -a, -um**, *high, lofty, towering, deep*; “altitude,” “altimeter.”—**odium, -ī**, n., *hatred*; “odious.”—**extollō, extollere**, *to lift up, raise*; “extol.” The sentence is in dactylic hexameter; and note the parallel ABCABC word order.)
4. Paritur pāx bellō. (Nepos *Epam.* 5.4: **pariō, parere, peperī, partum**, *to beget, give birth to; produce*; “parent,” “postpartum.”)
5. Homicidium cum admittunt singulī, crīmen est; virtūs vocātur cum pūblicē geritur. (Cyprian *Ep. Don.* 6: **homicidium, -ī**, n., *murder, homicide*.—**cum**, conj., *when*.—**singulī, -ae, -a**, *one each, single, individual*; “singular.”—**crīmen, crīminis**, n., *charge, accusation; misdeed, crime*; “incriminate,” “recrimination.”—**pūblicē**, adv., *in the name of the state, officially*; “publicly,” “publish.”)
6. Nec scīre fās est omnia. (Horace *Carm.* 4.4.22: **fās**, indecl., n., *right by divine law, morally right; fitting, proper*; “nefarious.”)
7. Nihil rēctē sine exemplō docētur aut discitur. (Columella *Rust.* 11.1.4: **rēctē**, adv., *rightly, correctly*; “rectitude,” “rectilinear.”—**exemplum, -ī**, n., *example, model*; “exemplary.”)
8. Nunc autem multa quidem membra, ūnum autem corpus; nōn potest dīcere oculus manuī, “Operā tuā nōn indigeō,” aut iterum caput pedibus, “Nōn estis mihi necessariī.” (1 *Corinthians* 12.20–21: **membrum, -ī**, n., *part of the body, limb, member*.—**pēs, pedis**, m., *lower leg, foot*; “pedestrian,” “millipede.”—**necessārius, -a, -um**, *necessary, essential*.)
9. Quam miserum est, ubi cōsiliū casū vincitur! (Publilius *Sent.*:

- casus, -ūs, m.,** *accident, chance*; “case,” “casual,” “casualty.”)
10. **Tūtī** sunt omnēs, ūnus ubi defenditur. (Publilius *Sent.*: **tūtus, -a, -um,** *protected, safe, secure*; “tutelary,” “tutor.”)
  11. **Sīc** est vulgus: ex vērītate pauca, ex opīniōne multa aestimat. (Cicero *Rosc. Am.* 29: **sīc,** *adv., so, thus.*—**ōpīniō, ōpīniōnis, f.,** *opinion, belief*; “opine.”—**aestimō** [1], *to estimate, value; assess, judge*; “estimation,” “esteem”: derivatives from Lat. words containing diphthongs typically drop the first vowel of the diphthong, as in these examples.)
  12. **Nōn** est vir fortis ac strēnuus quī labōrem fugit. (Seneca *Ep.* 22.7: **strēnuus, -a, -um,** *active, vigorous, energetic*; “strenuous.”)
  13. **Vērītās** enim labōrāre potest; vincī nōn potest. (Jerome *Adv. Pel.* 1.25.)
  14. **Maximō** perīculō custōdītur quod multīs placet. (Publilius *Sent.*: **maximus, -a, -um,** *superl. degree of magnus, largest, greatest*; “maximize.”—**custōdiō, custōdīre, custōdīvī, custōdītum,** *to keep [safe], protect; guard, watch over, observe*; “custodial,” “custody.”—**placeō, placēre, placuī, placitum,** + *dat., to be pleasing (to), please*; “placebo,” “complacent.”)

## LITTERATURA

### Gourmet...or Gourmand?

Nōn est, Tucca, satis, quod es gulōsus:  
et dīcī cupis et cupis vidērī.

Martial *Epig.* 12.41: Gluttony, one of the “seven deadly sins,” was a favorite target of Roman satire; meter: hendecasyllabic.

**Tucca, -ae, m.,** *Tucca*, a common Roman cognomen. **Tuccētum,** possibly related to an Umbrian word meaning “salted,” was a savory meat dish; Martial often punned on his characters’ names, perhaps here?—**quod,** *conj., here = (the fact) that.*—**gulōsus, -a, -um,** *fond of choice foods; gluttonous*; as a substantive, *gourmet or glutton*; “gullet.”

**QUAESTIŌNĒS:** Explain how Martial plays on the two different senses of **gulōsus** here: which sense does he likely have in mind in the first verse, and which is certainly meant in the second? Comment on the word order in line 2.

## GRAMMATICA

**Verba:** List all the 3rd-and 4th-conjugation verbs in this chapter's readings, then transform each active form to passive, and each passive form to active. Consult the **Summārium Fōrmārum** appendix for review and to check your answers.

## CAPVT XXII

# On Conquest, and Candles, and Keeping the Faith

This chapter's selections include, besides the usual collection of ancient adages and proverbs, a dedicatory inscription to a Romano-Celtic war god, a letter to a friend from a soldier stationed at a provincial fort in Britain, an inscription from an "engagement" ring, some compelling and sombre epitaphs, two more of Martial's "gift cards" to accompany some thoughtful presents, and the first of a series of fables presented in our text written by the popular Augustan writer Phaedrus, much of whose work was inspired by Aesop. Remember to read aloud and for comprehension, before attempting an English translation.

**Grammatica nova:** 5th-declension nouns; ablative case uses, including ablative of place where.

## INSCRIPTIONES

### Dedication to Mars Medocius and the Emperor Severus Alexander

DEO • MARTI • MEDOCIO • CAMPESIVM • ET VICTORIE ALEXANDRI •  
PII FELICIS • AVGVSTI • NOSI DONVM • LOSSIO • VEDA • DE • SVO  
POSVIT • NEPOS • VEPOGENI • CALEDO

Deō Mārtī Medociō Campesium et Victori<a>e Alexandrī Piī Fēlicis  
Augustī nos<tr>ī dōnum Lossiō Vēda dē suō posuit, nepōs Vepogenī,  
Caledō.

*RIB 1.191:* Dedicatory inscription set up by one Lossio Veda to the god Mars Medocius and to the victory of "Alexander Pius Felix Augustus," i.e., the emperor commonly known as Severus Alexander, whose reign (A.D.. 222–235) provides the range of dates for the dedication; the deity apparently represents a synthesis of the Roman war god and an otherwise unknown local British or



Celtic god. The lettering was punched onto a 3? x 8? bronze plate, found in a cemetery south of Colchester (ancient Camulodonum), England, site of a major Roman fortress and settlement.

**Mārs, Mārtis**, m., *Mars*, Roman god of war.—**Medocius**, -ī, m., *Medocius*; the name is otherwise unattested for a god, though some scholars have suggested a connection with a hero from Irish legend, “Miodhach” (a Celtic borrowing from Lat. **medicus**).—**Campesium**: the meaning of the word is disputed, though it may be a variant spelling, or misspelling, of the gen. pl. of **campestris**, **campestre**, *of the plains, of the countryside*, an epithet sometimes applied by the Romans—as here perhaps—to rustic deities, including Mars (originally a god of agriculture).—**Victōriae**: here, in parallel to **Mārtī**, the PERSONIFIED goddess of military triumph, object of a cult popular among soldiers and, in the provinces, often associated directly with the ruling emperor.—**dōnum**: here referring to the bronze dedicatory inscription itself.—**dē suō**: a common formula in such inscriptions, indicating that the monument was set up at the dedicator’s expense.—**pōnō, pōnere, posuī, positum**, *to put, place, set (up)*; “posit,” “position,” “deposit.”—**nepōs, nepōtis**, m., *grandson, descendant*, or even *nephew* (which is cognate); “nepotism.”—**Vepogenus**, -ī, m., *Vepogenus*; the name, though otherwise unattested, appears, like *Lossio* and *Veda*, to be Celtic.—**Caledō, Caledōnis**, m., *Caledonian*, a person from Caledonia, i.e., Scotland, in northern Britain.



*Dedicatory inscription to Mars Medocius, Colchester, England, third century A.D.. British Museum, London, Great Britain*

© British Museum / Art Resource, NY

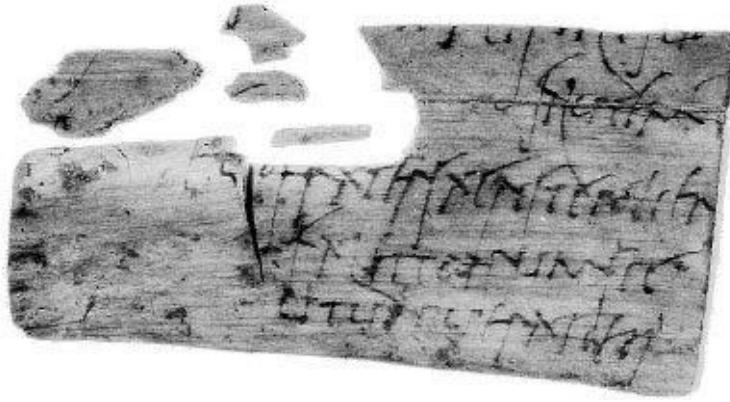
## The Vindolanda Tablets: A New Year's Letter to Cerialis

...] S Ceriali SVO SALVTEM EGO FRATER SACRIFICIO DIEM  
KALENDARVM SIC VT VOLVERAS DEDI[...

[...]s Cerialī suō salūtem. Ego, frāter, sacrificiō diem Kalendārum, sicut  
voluerās, dedi[cāvī].

*Vindolanda tablet 265:* Fragment of a letter to Cerialis from a friend, who reports his performance of a religious ritual. This is the first of several of the so-called “Vindolanda tablets” included in our text; the several hundred documents, including both personal and official letters written in ink on thin sheets of wood, were first unearthed in the 1970s at Vindolanda (near modern Chesterholm in northern England), site of a Roman auxiliary fort established in the late 1st cent. A.D.. and occupied almost continuously into the 5th century. Excavations are continuing, but the documents unearthed thus far all date to a period shortly before construction commenced on Hadrian’s Wall in A.D.. 122, and provide us intimate and invaluable glimpses into daily life in the area of this Roman outpost; like the graffiti from Pompeii, the tablets are also precious specimens of ancient Roman handwriting. This particular letter is one of several from Vindolanda that show the writer’s effort to indicate some long vowels or accented syllables with an “apex,” as in **frāter** in the 3rd line.

**Cerialis, Cerialis**, m., *Cerialis*, a common Roman cognomen; the word broken off at the beginning of the letter, ending in -s, and preceding **Cerialī** was doubtless the sender’s name.—With **salūtem** sc. **dat**, a standard “salutation” beginning Roman letters.—**frāter**: commonly used in addressing a close friend.—**sacrificium**, -ī, n., *offering to a deity, sacrifice*.—**Kalendae, -ārum**, f. pl., *Kalends*, the Romans’ name for the first day of the month; “calendar.”—**sicut**, adv. and conj., *as, just as, as it were*.—**volō, velle, voluī**, *to wish, want; be willing, will*; “volition,” “volunteer.”—**dēdicō** (1), *to proclaim; dedicate, consecrate (to); devote (to, for)*.



*Vindolanda tablet 265, Vindolanda (near modern Chesterholm),  
Great Britain, second century A.D..*

© The Vindolanda Trust

### **From a Lover's Ring**

BONAM AMO TE  
Bonam vītam! Amō tē amā mē servā fidem.

VITAM AMA ME  
SERVA FIDEM

*CIL* 12.5693.8: Inscribed, along with an image of a half-moon, on a carnelian gemstone set in a ring from Aix-en-Provence, France; carnelian was commonly used by the Romans in signet rings and other jewelry.

**bonam vītam**, perhaps best interpreted as ACC. OF EXCLAMATION, though possibly in APPOSITION to **tē** and thus to be punctuated with a comma rather than an exclamation mark.

### **TWO EPITAPHS:**

**Lucius Annius Octavius Valerianus**

D • M • S • L • ANNIVS • OCTAVIVS • VALERIANVS • EVASI • EFFVGI •  
SPES • ET FORTVNA • VALETE • NIL • MIHI • VOVISCVM • EST •  
LVDIFICATE • ALIOS •

D(ī)s m(ānibus) s(acrum). L(ū)cus Annius Octavius Valerianus.  
Ēvāsī, effūgī. Spēs et Fortūna, valēte:  
nīl mihi vōvīscum est, lūdificāte aliōs.

*CIL* 6.11743: Epitaph from a sarcophagus found on the Via Appia; the second and third lines are an elegiac couplet on a theme common in funerary inscriptions.

**mānēs, mānium**, m. pl., *shade, ghost, spirit*; **dī mānēs**, *spirits of the dead*, supernatural powers that protected the souls of the dead.—**sacer, -cra, -crum**, *consecrated to a deity, sacred (to)*; “sacral,” “sacrifice.”—**ēvādō, ēvādere, ēvāsī, ēvāsum**, *to go out and away; to pass (through/ beyond)*; “evade,” “evasive.”—**effugiō, effugere, effūgī, effugitūrum**, *to flee from, flee away, escape*; “fugitive,” “centrifuge.”—**Spēs...Fortūna**: here PERSONIFIED, actually viewed as deities; there were Roman temples to both.—**nīl**: = **nihil**; **nīl mihi...est**, freely = “I have nothing to do,” but what is the lit. translation?—**vōvīs**: = **vōbīs**; the spelling represents a common variant pronunciation.—**lūdificō** (1), *to make sport of, trifle with*.

**QUAESTIŌ**: How would you characterize the tone of the epigram?

## Umbricia Iusta

D • M VMBRICIAE • A FILIAE IVSTAE • VIXIT • AN • XV MENS • VII •  
DIES • DECE A • VMBRICIVS • MAGNVS ET • CLODIA • FELICITAS • PA  
RENTES • FILIAE • INCOMPARAB QVOD • FIA • PARENTIBVS • FACERE  
DEBVIT MORS • INTERCESSIT. FILIAE FECERVNT • PARENTES  
D(ī)s m(ānibus) Umbriciae A(ulī) fīliae Iūstae; vīxit an(nōs) XV, mēns(ē  
s) VII, diēs dece(m). A(ulus) Umbricius Magnus et Clōdia Fēlīcitās, parent  
ēs, fīliae incomparāb(ilī). Quod fī<li>a parentibus facere dēbuit, mors  
intercessit: fīliae fēcērunt parentēs.

*CIL* 10.3142: An epitaph from Puteoli (modern Pozzuoli, on the Bay of Naples), dedicated to the deceased by her father Aulus Umbricius Magnus and her mother Clodia Felicitas; the marble tombstone bearing the inscription also had depictions of bowls that were commonly used by the Romans for libations offered to the dead. These are perhaps members of the same family as the Umbricius Scaurus from Pompeii who was well known for his **garum** (fish sauce) factory; see Capvt XXXIX below.

For **dīs mānibus**, see the preceding epitaphs.—**annōs**: the Romans used both abl. and acc. for time constructions; as **diēs** here is certainly acc., **AN** must be an abbreviation for **annōs** and not **annīs**.—**mēnsis, mēnsis**, m., *month*; “menses,” “menstrual.”—**parēns, parentis**, m./ f., *parent*.—**incomparābilis, -e**, *beyond comparison, unequaled, matchless*; sc. with the clause some dir. obj. such as **monumentum**, *monument*, and a verb, e.g., **dēdicāvērunt**, from **dēdicō** (see notes on the Vindolanda tablet above), or **posuērunt**, from **pōnō, pōnere, posuī, positum**, *to put, place, set (up)*; “depose,” “repose.”—**intercēdō, intercēdere, intercessī, intercessum**, *to intervene; obstruct, hinder, oppose*; “intercede.”

**QUAESTIŌ**: Explain the point, and the pathos, of the closing sentence; comment too on how the sentence’s parallel structure reinforces the point.

## PRŌVERBIA ET DICTA

1. Quid est enim fidēs nisi crēdere quod nōn vidēs? (Augustine *Evang. Iohan.* 40.9: **crēdo, crēdere, crēdidī, crēditum**, *to believe, trust*; “credo,” “credit,” “creed.”)
2. Pecūnia ūna regimen est rērum omnium. (Publilius *Sent.*: **regimen, regiminis**, n., *control, steering* [of a ship]; *controller, director*; “regiment” cf. **regō, rēgīna, rēx**.)
3. Patiēns et fortis sē ipsum fēlicem facit. (Publilius *Sent.*: **patiēns**, gen. **patientis**, *patient, capable of enduring*.)
4. Verba rēbus probā. (Seneca *Ep.* 20.1: **probō** [1], *to approve of, commend; win approval for; prove*; “probe,” “probable,” “approbation.”)

5. Ūna diēs aperit, cōnficit ūna diēs. (Ausonius *Ros. Nasc.* 2.40: **diēs**, generally m., was often treated as fem., esp. when referring to a specific day or to the passing of time, as in this reference to a day in the life of a rose.—**aperiō**, **aperīre**, **aperuī**, **apertum**, to open (up); disclose, reveal; “aperture.”—**cōnficiō**, **cōnficere**, **cōnfēcī**, **cōnfectum**, to do, perform; complete, conclude; consume, wear out; destroy, kill; “confection.” What is the effect of the CHIASMUS?)
6. Omnis in ferrō est salūs. (Seneca *Herc. Fur.* 342.)
7. Faciēs tua computat annōs. (Juvenal *Sat.* 6.199: **faciēs**, **-ēī**, f., outward appearance, looks; face, countenance; “facial,” “prima facie.”—**computō** [1], to calculate, count up; “compute,” “computation.”)
8. Nunc autem manet fidēs, spēs, cāritās—tria haec; maior autem hīs est cāritās. (1 *Corinthians* 13.13: **cāritās**, **cāritātis**, f., dearness, high price; love, affection; “charity.”—**maior**, here = greatest, most important; “major,” “majority.”—**hīs**, sc. **ex**.)
9. Modus omnibus rēbus. (Plautus *Poen.* 238: sc. **est**.)
10. Mōribus antiquīs rēs stat Rōmāna virisque. (Ennius *Ann.* 467.)
11. Lēgēs, inquit, bonae ex malīs mōribus procreantur. (Macrobius *Sat.* 3.17.10: **lēx**, **lēgis**, f., law, statute; “legislate,” “legal.”—**prōcreō** [1], to beget, give birth to; generate, produce; “procreate.”)

## LITTERĀTRĀ

### *Apophorēta: Cēreus*

Hic tibi nocturnōs praestābit cēreus ignēs:  
Subducta est puerō namque lucerna tuō.

Martial *Epig.* 14.42: Candles were popular presents during the December holiday Saturnalia, especially as gifts from clients to patrons. For Martial’s *Apophoreta*, see Capvt VII; meter: elegiac couplet.

**cēreus**, **-ī**, m., wax candle.—**nocturnus**, **-a**, **-um**, of the night, nocturnal; “nocturne.”—**praestō**, **praestāre**, **praestitī**, **praestitum**, to excel; exhibit, show,

*off er, provide.*—**subdūcō, subdūcere, subdūxī, subductum**, *to draw up, raise; draw off; remove, steal; “subduce.”*—**puerō...tuō**: separating the noun-adj. pair and positioning the noun at the line’s midpoint pause (the CAESURA) and its adj. at the end produces a kind of internal rhyme that was common in the short, pentameter verses of elegiac couplets.—**namque**: = **nam**.—**lucerna, -ae**, *f., oil lamp*.

### ***Apophorēta: Strigilēs***

Pergamon hās mīsit. Curvō dēstringere ferrō:  
Nōn tam saepe teret lintea fullo tibi.

Martial *Epig.* 14.51: This note accompanied a set of strigils (**strigilis, strigilis**, *f.*), implements commonly used in Roman baths for scraping bathing oil (typically stored in a jar called an “aryballos”), sweat, or dirt from the skin.

**Pergamon, -ī, n.**, *Pergamum*, a city in Mysia, a district of northwest Asia Minor.—**curvus, -a, -um**, *curved, crooked; wrong*.—**dēstringere**, a relatively rare pass. imperat., lit., *be scraped = scrape yourself*.—**tam**, *adv., so, to such a degree*.—**terō, terere, trīvī, trītum**, *to rub, wear out; “detritus.”*—**lintheum, -ī, n.**, *linen cloth; towel, napkin; “lint.”*—**fullō, fullōnis, m.**, *fuller, launderer*; final -ō was often shortened in Lat. poetry, a reflection of conversational speech. Martial’s point is that if the bather scrapes off as much of the bath oil as possible, his towel will be less soiled and more easily cleaned.



*Toilet set with aryballos and two strigils on a chain. British  
Museum, London, Great Britain*

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## The Packs on Our Backs

### *Dē Vitiīs Hominum*

Pērās imposuit Iuppiter nōbīs duās:  
propriīs replētam vitiīs post tergum dedit,  
aliēnīs ante pectus suspendit gravem.  
Hāc rē vidēre nostra mala nōn possumus;  
aliī simul dēlinquunt, cēnsōrēs sumus.

Phaedrus *Fab.* 4.10: Gaius Julius Phaedrus (ca. 15 B.C.–A.D. 50), a freedman of the emperor Augustus, composed 5 volumes of moralizing fables in verse (chiefly, as here, iambics), many of them animal fables based on those of the early, semi-legendary Greek fabulist Aesop; Phaedrus’ work established fable as a formal literary genre and has remained popular over the centuries. Several of these brief, lively, often humorous poems are included among the readings in this book, for the insights they provide into the philosophizing and ethics of the Roman “man on the street.”

**pēra**, -ae, f., *shoulder bag, satchel, backpack*.—**impōnō**, **impōnere**, **imposuī**, **impositum**, *to put on, place on*; “impose,” “imposition.”—**duās**: which noun in the line must this adj. modify? Remember this caveat: nouns and their modifying adjectives, while usually adjacent in prose, are often widely separated in verse, so it is all the more important when reading poetry to pay very close attention to the word endings that signal noun-adj. agreement; you’ll find another example of noun-adj. separation in the poem’s next line.—**Iuppiter**, **Iovis**, m., *Jupiter, Jove*, king of the gods and chief Olympian deity.—**proprius**, -a, -um, *one’s own, peculiar, proper, personal*; “appropriate,” “proprietary.”—**replētus**, -a, -um, *full (of), replete (with)*; **replētam**, sc. **pēram**.—**tergum**, -ī, n., *back*.—**aliēnus**, -a, -um, *belonging to another (from alius), another person’s*; the verse is quite elliptical: with **aliēnīs** sc. **vitiīs**, and with **gravem** sc. **pēram**.—**pectus**, **pectoris**, n., *breast, chest, heart*; “pectoral,” “expectorate.”—**suspendō**, **suspendere**, **suspendī**, **suspēsum**, *to hang up, suspend; interrupt*; “suspension.”—**simul**, adv., *in company, together; at the same time, at once; as soon as*; “simultaneity.”—**dēlinquō**, **dēlinquere**, **dēliquī**, **dēlictum**, *to be lacking, fail; misbehave, do wrong, err*; “delinquent,” “delict.”—**cēnsor**, **cēnsōris**, m., *ensor, one of two Roman officials appointed every four or five years to update citizen lists and remove individuals found guilty of crimes or moral offences; more generally, judge, critic*; “ensorious,” “censure.”



## GRAMMATICA

***Nōmina:*** List all the 5th-declension nouns in this chapter's readings, and identify the number, gender, and case of each; consult the **Summārium Fōrmārum** appendix, if necessary. Next identify all ablative nouns and pronouns and specify the grammatical use or function of each.

## CAPVT XXIII

# Politics, Prophecies, and Broken Promises

The readings in this chapter include several oracular responses from a shrine near Padua, some electoral programmata comparable to modern “negative campaign ads,” Martial’s satiric comment on a lady who never quite gives what she promises, and a humorous scene from the popular “Banquet of Trimalchio” episode in Petronius’ *Satyricon*. The chapter’s **Prōverbia et Dicta** provide insights into Roman views on trust, justice, and the labors of love.

**Grammatica nova:** Participles.

## INSCRIPTIONES

### The Oracle Speaks

*CIL* 1<sup>2</sup>.2174, 2177, 2182, 2183, 2185, 2187, 2189: The ancient Greeks and Romans frequently consulted soothsayers, or “oracles,” for answers to questions on both public and personal matters; Delphi in Greece was one of the major oracular sanctuaries, sacred to Apollo, but there were many others throughout the Mediterranean world, and the so-called “Sibylline oracles” were especially famous in Roman history. While few of the questions survive, we have many of the oracular responses (Latin **sortēs**), some preserved in literary texts and others, like those presented here, inscribed on small bronze tablets designed to be drawn from an urn. Typical responses, like those here, were brief, often just a sentence or two, enigmatic (sometimes like the predictions we read in Chinese fortune cookies), and composed in roughly dactylic hexameter rhythms—both the verse form and the obscure language were supposed to validate the messages’ divine origin. These several inscriptions are part of a group of 17 found possibly in the remains of a temple of Fortuna near Padua and usually dated to the first cent. B.C.

2174:

CREDIS QVOD DEICVNT NON SVNT ITA NE FORE STVLTV  
Crēdis quod deicunt? Nōn sunt ita: nē forē<s> stultu<s>.

**crēdō, crēdere, crēdidī, crēditum**, *to believe, trust*; “credit,” “credible,” “creed.”—**deicunt**: = **dīcunt**; as we have seen before, the diphthong **ei** was commonly substituted for long **ī** in inscriptions, a reflection of actual speech patterns.—**ita**, adv., *so, thus*.—**nē forēs**: *do not be*.

2177:

EST EQVOS PERPVLGER SED TV VEHI NON POTES ISTOC  
Est equos perpulcer, sed tū vehī nōn potes istōc.

**equos**: = **equus**.—**perpulc(h)er, -c(h)ra, -c(h)rum**, *very beautiful, very handsome*; the prefix **per-** often, as here, has an intensifying force: cf. Eng. “through” > “through and through,” “thorough(ly).”—**vehō, vehere, vexī, vectum**, *to carry, convey*; “vehicle.”—**istōc**: essentially = **istō** the enclitic **-c(e)** is an intensifying demonstrative suffix seen also in **hic(e), haec(e)**, etc. **Ab** was generally employed with the ABL. OF AGENT construction, but was sometimes, as here, omitted.

2182:

IVBEO • ET • IS • EI • SIFECERIT GAVDEBIT • SEMPER  
Iubeō et is eī sī fēcerit, gaudēbit semper.

2183:

LAETVS • LVBENS • PETITO • QVOD DABITVR • GAVDEBIS • SEMPER  
Laetus, lubēns petītō quod dabitur, gaudēbis semper.

**laetus, -a, -um**, *happy, joyful*; cf. the Eng. name “Letitia.”—**lubēns**: an alternate form of **libēns**, gen. **libentis**, *willing, glad, cheerful*, often with adv. force, *gladly*; “ad lib. (ad libitum).”—**petītō**: fut. imperat. of **petō**, a form used chiefly in legal or religious commands, = “you shall (emphatic).”—**quod**, with **dabitur**, could be either the rel. pron., (*at*) *what will...*, or the conj., *because it*

will...



*Oracular response, Padua (?), Italy, first century B.C. (CIL  
1<sup>2</sup>.2183)*

Kay Stanton (from *CIL*)

2185:

NVNC · ME · ROGITAS · NVNC CONSVLIS · TEMPVS · ABIT · IAM  
Nunc mē rogītās, nunc cōnsulis? Tempus abit iam.

**rogitō** (1) is what is termed a FREQUENTATIVE form, adding the INFIX **-it-** to the stem of **rogō** (1); the latter = *to ask, ask for*, as in Eng. “interrogate,” and **rogītāre** thus means *to ask repeatedly, keep asking*; cf. **agitō** (1) from **agō, agere**.—**cōsulō, cōsulere, cōsuluī, cōnsultum**, *to apply to for advice, consult*.—**abeō, abīre, abiī, abitum**, *to go away, depart, leave, pass*.

2187:

POSTQVAM CECIDERVNT SEI SVM CONSVLIS TVN ME  
Postquam cecidērunt s<p>eis um<nēs>, cōnsulis tun<c> mē?

**postquam**, conj., *after*; “postbellum.”—s<p>**eis um<nēs>**: = **spēs omnēs** (?—suggested by Ritschl, an early editor): the text here is corrupt, and editors do not agree on the correct restoration.—**tunc**, adv., *then, at that time*.

2189:

QVR · PETIS · POSTEMPVS · CONSILI QVOD ROGAS · NON · EST \ VM  
Qūr petis post <t>empus cōnsilium? Quod rogās nōn est.

**qūr, quūr, and quōr** were all alternate spellings of **cūr** reflecting common variants in pronunciation.—**cōnsilium**: the engraver ran out of room for the end of this word on the first line (has this ever happened to you?!) and added the **-um** just beneath, rather than carrying the final syllable over to the beginning of the next line, a not uncommon practice.

**QUAESTIŌNĒS**: Consider what sorts of questions might have been asked to elicit each of these responses. What do the last three responses suggest about the questions asked?

## **Vatia for Aedile—NOT!**

### **Some Negative Campaign Ads**

CIL 4.575, 576, 581: These three election notices (programmata), all from buildings on the Via Degli Augustali, a back street in Pompeii, reflect the wit of some jokesters opposing the election of Marcus Cerrinius Vatia to the aedileship and thus constitute a kind of “negative ad campaign” not unfamiliar to us today. As we have seen, various professional interest groups in Pompeii and other provincial towns often posted notices showing their support for political candidates—but these **furunculī**, **dormientēs**, and **sēribibī** are comic inventions, meant to suggest that all the local scoundrels and slackers were backing Vatia. All three notices may have been posted by the same person(s); Florus and Fructus supposedly signed 581, but these men are known from other inscriptions to have been supporters of Vatia, so their names may have been added here to “validate” the joking “endorsements.” The cognomen **Vatia**, incidentally, means “knock-kneed,” and is typical of a large class of cognomina that refer to an individual’s mental or physical characteristics, including even disabilities; the common cognomen **Strabō**, e.g., meant “Squinter,” and **Caesar** seems to have meant “Curly” or “Long-Haired.”

575:

VATIAM • AED • ROGANT MACERIO • DORMIENTES VNIVERSI • CVM

[...]

Vatiam aed(īlem) rogant Maceriō (et) dormientēs ūniversī cum [...].

**aedīlis, aedīlis**, m., *aedile*, Roman or provincial magistrate in charge of public works and entertainments.—**rogō** (1) in electoral campaigning = *ask to elect, ask approval for*.—**Maceriō, Ma ceriōnis**, m., *Macerio*, a cognomen, known from Pompeii, e.g., as the name of a fuller.—**dormiō, dormīre, dormīvī, dormītum**, *to sleep*; “dormitory,” “dormant.” Like any other adj., a partic. can be used, like **dormientēs** here, as a SUBSTANTIVE.—**ūniversus, -a, -um**, *the whole of, entire; as a group, united*; the word was commonly used in this way in election campaign notices: cf. “the United Auto Workers Support John Doe for President” “universal.”—**cum**: the rest of the inscription is lost; presumably some noun obj. followed this preposition.

576:

VATIAM • AED FVRVNCVLI • ROG

Vatiam aed(īlem) fūrunculī rog(ant).

**fūr, fūris**, m., as we have seen before, = *thief, robber*, and **-unculus** is a DIMINUTIVE suffix, so **fūrunculus, -ī**, = *petty thief, pilferer*; “furtive” in another graffito (CIL 4.246) it seems (the text is not quite clear) that Pompeii’s **īcārīī**, *assassins*, were also campaigning for Vatia!

581:

M • CERRINIVM VATIAM • AED • OVF • SERI • BIBI VNIVERSI •

ROGANT SCR • FLORVS • CVM • FRVCTO

[...M(ārcum) Cerrinium Vatiam aed(īlem) ō(rō) v(ōs) f(aciātis); sēribibī ūniversī rogant. Scr(īpsit) Flōrus cum Frūctō [...].

**ōrō** (1), *to speak, plead; beg, beseech*; “oratory.” The abbreviation **O.V.F.** is common in campaign notices; **faciātis** is a subjunct. form meaning in this context *to make, elect*.—**sēribibī, -ōrum**, m. pl., a single word, not two separate

words as the scribe has written it, = *late-drinkers*; the *Oxford Latin Dictionary* adds to this definition in parentheses, “name of a drinking club?”—yes, indeed, but only jokingly so, though the occasional reader has taken this “ad” to be a serious endorsement by Vatia’s brethren in an actual social guild.—**scripsit**: the “artists” who painted electoral programmata occasionally signed off on their work in this way.

## PRŌVERBIA ET DICTA

1. Difficile est modum tenēre in omnibus. (Jerome *Ep.* 108.20.)
2. Fidem nēmō umquam perdit, nisi quī nōn habet. (Publilius *Sent.*: **perdō, perdere, perdidī, perditum**, to destroy, ruin, lose, waste; “perdition.”)
3. Iūcundīactī labōrēs. (Cicero *Fin.* 2.32.105: sc. **sunt**; forms of the verb **sum, esse** are frequently omitted in Lat. because they are easily understood from the context, a common device known as ELLIPSIS.)
4. Nullus agentī diēs longus est. (Seneca *Ep.* 122.3: **agentī**, i.e., for a person living an active life.)
5. Quidquid bene dictum est ab ullō meum est. (Seneca *Ep.* 16.7.)
6. Sē damnat iūdex, innocentem quī opprimit. (Publilius *Sent.*: **damnō** [1], to condemn.—**innocēns**, gen. **innocentis**, harmless, innocent.)
7. Longē fugit, quisquis suōs fugit. (Petronius *Sat.* 43: **longē**, adv., far, a long way.—**suōs**, i.e., his **familia**.)
8. Nihil difficile amanti putō. (Cicero *Or.* 10.33: **putō** [1], to reckon, suppose, judge, think, imagine; “putative,” “compute,” “dispute.”)
9. Nihil amantibus dūrum est; nullus difficilis cupienti labor est. (Jerome *Ep.* 22.40.1: **dūrus, -a, -um**, hard, harsh, rough; tough, difficult; “durable,” “endure,” “obdurate.”)
10. Sōlem enim ē mundō tollere videntur, quī amicitiam ē vitā tollunt. (Cicero *Amic.* 23.47: **sōl, sōlis**, m., sun; “solar,” “solarium.”)

## LITTERĀTRĀ



## Just Say “No”!

Dās numquam, semper prōmittis, Galla, rogantī:  
sī semper fallis, iam rogo, Galla, negā.

Martial *Epig.* 2.25: Galla, doubtless fictitious but the sort of woman a disappointed lover might complain about, was seldom true to her word! Meter: elegiac couplet.

**prōmittō, prōmittere, prōmīsī, prōmissum**, to send forth; promise.—**fallō, fallere, fefellī, falsum**, to deceive, mislead; break a promise, disappoint; “false.”—**negō** (1), to deny, say that...not; say no.—**rogo**: final long -ō was often shortened in verse, both for metrical reasons and as a reflection of actual speech.

## At Trimalchio’s Door

Cum Agamemnone ad iānuam pervēnimus, in cuius poste libellus erat cum hāc īnscrīptiōne fīxus:

QVISQVIS SERVVS SINE DOMINICŌ IVSS FORAS EXIERIT  
ACCIPIET PLAGAS CENTVM.

In aditū autem ipsō stābat ōstiārius prasinātus, cerasinō succīnctus cingulō, atque in lance argenteā pīsum purgābat. Super līmen autem cavea pendēbat aurea in quā pīca varia intransēs salūtābat. Cēterum ego dum omnia stupeō, paene resupīnātus crūra mea frēgī: ad sinistram enim intransibus nōn longē ab ōstiārīī cellā, canis ingēns, catēnā vīnctus, in pariete erat pictus superque quadrātā litterā scrīptum CAVĒ CANEM. Et collēgae quidem meī rīsērunt.

Petronius *Sat.* 28–29: In this passage from Petronius’ satiric picaresque novel, the story’s antihero, Encolpius, ever in search of a free meal, arrives with a group of companions, including a professor of rhetoric named Agamemnon, at the home of Trimalchio, a nouveau riches freedman known for his lavish but utterly gauche, even grotesque dinner parties. “Trimalchio’s banquet” is a major episode in what remains of this fragmentary but long popular 1st-cent. A.D..

literary work. This scene provides a glimpse at the household's ostentation and a brief sample of the slapstick humor that characterizes much of the novel.

**Agamemnōn, Agamemnonis**, m., *Agamemnon*, name of the Greek commander at Troy but here that of a somewhat less heroic character, a rhetoric teacher.—**inua**, -ae, f., *door, gateway; entrance, beginning*; “janitor”—and Janus was the Roman god of beginnings, hence “January.”—**pervenī**, **pervenīre**, **pervnī**, **perventum**, *to come through to, arrive at, reach*; “parvenu.”—**postis**, **postis**, m., *door post; door*.—**libellus**, here a *sign*.—**īnscrīptiō**, **īnscrīptiōnis**, f., *inscription*.—**fīgō**, **fīgere**, **fīxī**, **fīxum**, *to drive in, insert; pierce; fasten up, nail, hang up*; “fix,” “fixture,” “transfix.”—**quisquis**: used here as adj.—**domīnicus**, -a, -um, *of the master, master's, owner's*; “Dominican.”—**iussū**, defective noun related to the verb **iubēre**, used in abl. only, *order (of), command (of)*; “jussive.”—**forās**, adv., *to the outside of a building, outdoors*.—**exeō**, **exīre**, **exī**, **exitum**, *to go out, exit*.—**accipiō**, **accipere**, **accēpī**, **acceptum**, *to take, receive, accept*.—**plāga**, -ae, f., *blow, stroke (with a whip or stick, in a beating)*.—**aditus**, -ūs, m., *approach, entry; entrance, doorway*; “aditus.”—**ōstiārius**, -ī, m., *janitor, porter, doorman*; “Ostia” (Italian town at the mouth of the Tiber river).—**prasinātus**, -a, -um, *wearing a green garment, dressed in green*.—**cerasinus**, -a, -um, *cherry-colored*; “cerasin.”—**succingō**, **succingere**, **succīnxī**, **succīnctum**, *to gather up, tie, bind (one's clothes)*; can you explain how Eng. “succinct” derived from this verb?—**cingulum**, -ī, n., *belt*; the word is from the same root as **succingō**.—**lanx**, **lancis**, f., *metal dish, plate*.—**argenteus**, -a, -um, *(made of) silver*; “argent” and the chemical symbol “Ag.”—**pīsum**, -ī, n., *pea* (a derivative of the Lat. noun, which in turn originally came from Greek).—**purgō** (1), *to clean, refine; shell, husk*; “purge,” “expurgate,” “Purgatory.”—**super**, adv. and prep. + acc., *above, over*; “superfluous,” “supernatural.”—**līmen**, **līminis**, n., *threshold, doorway*; “liminal,” “subliminal,” “eliminate.”—**cavea**, -ae, f., *cage*; “cave,” “cavern.”—**pendeō**, **pendēre**, **pendī**, *to be suspended, hang*; “pendant,” “pendulum,” “suspend.”—**aureus**, -a, -um, *golden*; “aurum” and the chemical symbol “Au.”—**pīca**, -ae, f., *magpie, jay*; “pica” (species name).—**varius**, -a, -um, *having two or more colors, variegated*.—**intrō** (1), *to go into, enter*; “introduce,” “intramural.”—**salūtō** (1), *to greet*; “salute,” “salutation.”—**cēterum**, conj., *but then, however*; “etc. (et cetera).”—**stupeō**, **stupēre**, **stupuī**, *to be numb, paralyzed; be amazed at, be dumbfounded over*; “stupid,” “stupefied.”—**paene**, adv., *almost, nearly*; “peninsula,” “penultimate.”—**resupīnō** (1), *to lay on one's back; knock flat on one's back, lay out*; “supine.”—**crūs**,

**crūris**, n., *leg, lower leg*.—**frangō, frangere, frēgī, fractum**, to break; “frangible,” “fracture.”—**cella, -ae, f.**, *storage space, larder; small room, office*; “cell,” “cellar.”—**canis, canis, m./ f.**, *dog*; “canine,” “kennel.”—**catēna, -ae, f.**, *chain*; “chain” itself is a derivative, via French, as is “concatenation.”—**vinciō, vincire, vīnxī, vīnctum**, to fasten, bind, tie.—**pariēs, parietis, m.**, *wall*; “parietal.”—**pingō, pingere, pīnxī, pictum**, to color, paint; “picture,” “depict.”—**quadrātus, -a, -um**, *divided into four parts; square, squarely cut*; “quadrant” with **littera**, which here = *lettering*, the reference is to the neatly square-cut block capitals typical of fine Roman writing and engraving.—**cavē canem**: see the notes and photograph accompanying “Watch Out—He Bites” in Capvt VI.—**collēga, -ae, f.**, *colleague; associate, companion*; one of a few 1stdecl. nouns that are m.; “collegial,” “collegiality.”—**quidem**, postpositive adv., *indeed, certainly, even*.—**rīdeō, rīdere, rīsī, rīsum**, to laugh, laugh at; “ridicule,” “deride,” “derisive.”



*Floor mosaic from threshold of a house, Pompeii, Italy. Museo Archeologico Nazionale, Naples, Italy*  
Erich Lessing / Art Resource, NY

**QUAESTIŌNES:** What are the comic moments in this passage?—how would you stage them if you were directing a filming of the scene? Which elements serve to foreshadow what turns out to be the ostentation of the house’s owner, Trimalchio (whose name, by the way, means “Th rice Blessed”)?

## GRAMMATICA

***Participia* (participles):** List all the participles appearing in this chapter's Latin readings and then identify the tense, voice, number, gender, and case of each, as well as the noun or pronoun that each participle modifies. Consult the **Summārium Fōrmārum** appendix, if necessary.

## CAPVT XXIV

# Women in Love, Writing the Laws, and a Pertussive Toothless Wonder

You'll read in this chapter about a love triangle, an ambitious young politician, becoming a god after death, some provisions and penalties set forth in Rome's earliest laws, the "12 Tables," and a woman whose poor dental health was equaled only by the virulence of her cough. The **Prōverbia et Dicta** provide glimpses at Roman views on the limits of knowledge, the necessity of hope, and the quest for peace through war.

**Grammatica nova:** Ablative absolute, passive periphrastic, and dative of agent.

## INSCRIPTIONES

### A Love Triangle

CHLOE EVTYCHIAE S NON ME CVRAS EVTY CHIA SPE [...]IRMA TVA  
RVF AMAS

Chloē Eutychiaē s(alūtem). Nōn mē cūrās, Eutychia. Spē [f]īrmā tuā Rū  
f(am) amās.

*CIL* 4.8321a: Graffito from a column in the peristyle of the House of the Menander, Pompeii. "Chloe" and "Eutychia" were women's names, both Greek, here probably freedwomen or slaves; "Rufa" and "Rufus" were Latin female and male cognomina. Two more words follow at the end of the graffito as presented in *CIL* but are unintelligible and are likely a separate inscription.

**salūtem:** sc. **dat** (see note on "A New Year's Letter to Cerialis," Capvt XXII); the phrasing is epistolary, a not uncommon device in graffiti.—**cūrō** (1), *to care for, attend to, pay attention to; heal, cure; take care.*—**fīrmus, -a, -um**, *firm*,

strong; reliable.—**Rūfam**, or perhaps we should read **Rūfum** (as some editors do), depending on the exact composition of this romantic triangle.

## Gaius Cuspius Pansa for Aedile!

C • CVSPIVM • AED SI • QVA • VERECVNDE • VIVENTI • GLORIA •  
DANDA • EST HVIC • IVVENI • DEBET • GLORIA • DIGNA • DARI

G(āium) Cuspium aed(ilem).

Sī qua verēcundē vīventī glōria danda est,  
huic iuvenī dēbet glōria digna darī.

*CIL* 4.7201: Electoral programma from the house of Publius Paquius Proculus, near a wineshop on Pompeii's Via dell'Abbondanza. The evidence from this and several other inscriptions in the city makes it certain that Gaius Cuspius Pansa, whose house has been located in Pompeii and whose father and grandfather were also active in local politics, was a candidate for aedile in A.D. 79, the year of the city's destruction. His anonymous supporter here was a bit of a poet, as the last two lines are an elegiac couplet, a common metrical form we have seen in other inscriptions; in another notice advocating Pansa's election (*CIL* 4.7129), the opening phrase from Vergil's *Aeneid* (**arma virumque canō**, *I sing of arms and the man*) was written neatly beneath the candidate's name (for other Vergilian quotes among the graffiti at Pompeii, see "A Silence Fell over the Guests," Capvt XVI).

**aedīlis, aedīlis**, m., *aedile*, Roman or provincial magistrate in charge of public works and entertainments; acc. here as dir. obj. of some understood phrase asking for Pansa's election, e.g., **ō(rō) v(ōs) f(aciātis)**, *I ask you to elect* (see notes to "Vatia for Aedile—NOT!" in Capvt XXIII).—**qua**: indef. after **sī**, = *any*.—**verēcundē**, adv., *modestly, morally*; "reverently."—**iuvenis, iuvenis**, m./f., *young person, youth*; "juvenile" in another inscription (*NSc* 1917, CAPVT XL) Pansa is called **iuvenis s̄anctissimus**, *most virtuous young man*.—**dignus, -a, -um**, *appropriate, suitable, worthy*; "dignify," "indignant."

C • CVSPIVM • PANSAM AED AVRIFICES • VNIVERSI ROG  
G(aium) Cuspium Pānsam aed(īlem) aurificēs ūniversī rog(ant).

*CIL 4.710*: From the exterior wall of the Building of Eumachia on the Via della Fontana, a short stretch of the Via dell'Abbondanza so called because of the fountain outside the rear door of the Building of Eumachia. Electoral notices announcing the support of a candidate by various professional and other special interest groups were quite common (and were the inspiration for occasional “negative ads” like those seen for Vatia in the last chapter); we have programmata like this from Pompeii posted by bakers, barbers, Isis cult-ists, mule drivers, and many others, including the fruitsellers campaigning for Holconius Priscus in Capvt XIV and the ballplayers being lobbied for Vettius in Capvt X.

**aurifex, aurificis**, m., *one who works in gold* (**aurum**, -ī, n.), *goldsmith*; “aureole,” “Au.” (abbreviation for the element gold); the existence of an association of goldsmiths in Pompeii speaks to the relative prosperity of the city. —**ūniversus, -a, -um**, *the whole of, entire; as a group, united*; pl., *all without exception*; “universal,” “universe” commonly used in election campaign notices. —**rogō** (1) in electoral programmata = *ask to elect, ask approval for*.



*Fountain on the Via dell'Abbondanza, Pompeii, Italy*  
Robert I. Curtis

## TWO EPITAPHS



## For a Boy

DIS MANIBVS M LVCCEI VERI VIX ANN VII DIEB XIII HOR II  
Dīs mānibus M(ārcī) Lucceī Vērī. Vīx(it) ann(īs) VII, diēb(us) XIII, hō  
r(īs) II.

AE (1989) 98: Inscription on a marble cremation urn from Rome; late 1st–early 2nd cent. A.D..

**Dīs mānibus:** dat., as usual in such funerary dedications (see, e.g., Capvt XXII).

**QUAESTIŌ:** What do you see as the effect of the exactitude in detailing the length of the young boy’s life?

## And for a...God

...]EI • PROPERAS • I • NO[...] E[...]SEIN • OTIVM HABES STA [...]   
CORPORE CONSVMP[...]

[S]ei properās, ī—nō[n ten]e[ō]—sein ōtium habēs, stā!  
[...]

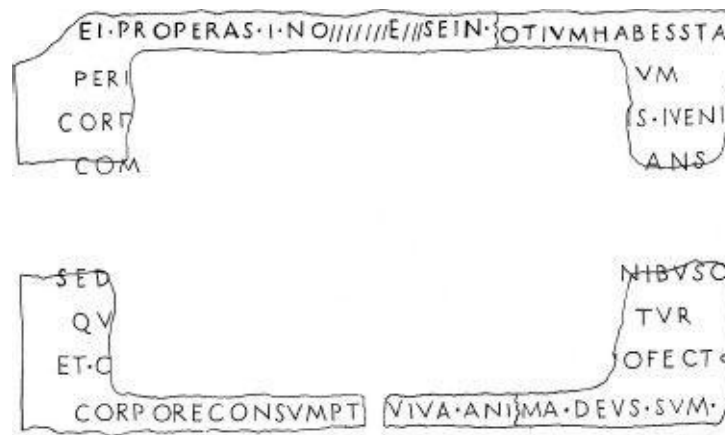
Corpore cōnsūmpt[ō], vīvā animā, deus sum.

CIL 1<sup>2</sup>.2997: The first and last lines of an otherwise severely fragmented funerary inscription consisting of four elegiac couplets; Rome, late 1st cent. B.C. The central portion of the large travertine stone on which the inscription had been engraved was subsequently cut out for use as construction material.

**sei:** = sī as noted before (see “The Ideal Woman,” Capvt XXI), the diphthong **ei** was commonly substituted in inscriptions, esp. older ones, for long ī.—**properō** (1), *to act with haste, hurry; be in a hurry.*—**eō, ire, ivī, itum,** *to go; “itinerary,” “exit.”*—**nōn teneō:** sc. **tē.**—**sein:** = sīn (sī + ne), conj., *if however, but if.*—**cōnsūmō, cōnsūmere, cōnsūmpsī, cōnsūmptum,** *to destroy; use up, consume; “consumption.”*—**vīvus, -a, -um,** *alive, living; “vivisect,”*

“convivial.”—**anima**, -ae, f., *soul, spirit*; “animal,” “animated,” “reanimate.”

**QUAESTIŌNĒS:** Who, as we have seen before in funerary inscriptions, is being addressed in the first line? Comment on the parallel word order and its effect in this line. What conception of the afterlife is quite casually reflected in the closing line?



*Funerary inscription, Rome, Italy, first century B.C. (CIL <sup>12</sup>.2997)*  
Kay Stanton (from *CIL*)

## PRŌVERBIA ET DICTA

1. Dandum semper est tempus: vērītātem diēs aperit. (Seneca *Ir.* 2.22.3: **aperiō**, **aperīre**, **aperuī**, **apertum**, *to open [up]; disclose, reveal; “aperture.”*)
2. Nēmō enim omnia potest scīre. (Varro *Rust.* 2.1.2.)
3. Scelere velandum est scelus. (Seneca *Phaed.* 721: **vēlō** [1], *to cover, clothe; cover over, conceal; “veil,” “reveal,” “revelation.”*)
4. Nēmō malus fēlīx. (Juvenal *Sat.* 4.8: an example of ELLIPSIS—what form of **sum**, **esse** should be understood?)
5. “Omnia,” inquit, “hominī, dum vīvit, spēranda sunt.” (Seneca *Ep.* 70.6: **spērō** [1], *to hope for, hope; “desperate,” “despair.”*)
6. Petite et dabitur vōbīs; quaerite et inveniētis; pulsāte et aperiētur vōbī

- s; omnis enim quī petit accipit, et quī quaerit invenit, et pulsantī aperiētur. (*Matthew* 7.7–8: **pulsō** [1], *to strike, beat; knock on [a door]; “pulse,” “pulsate.”*)
7. Reddite ergō quae sunt Caesaris Caesarī et quae sunt Deī Deō. (*Matthew* 22.21: **reddō, reddere, reddidī, redditum**, = **re + dō, dare**, *to give back, return; “render,” “rendition.”*—**ergō**, adv., *therefore*; Eng. “ergo.”)
  8. Rem āctam agis. (Plautus *Pseud.* 260.)
  9. Saevīs pāx quaeritur armīs. (Statius *Theb.* 7.554: **saevus, -a, -um**, *fierce, savage.*—**arma, -ōrum**, n. pl., *weapons, arms.*)
  10. Bonum quod est supprimitur, numquam exstinguitur. (Publilius *Sent.*: **supprimō, suppri-mere, suppressī, suppressum**, *to press down, weigh down; hold back, suppress.*—**exstinguō, exstinguere, exstīnxī, exstīnctum**, *to extinguish, put out; stop, destroy; “extinct.”*)
  11. Sunt aliquid mănēs: lētum nōn omnia fīnit. (Propertius *El.* 4.7.1: **mănēs, mānium**, m. pl., *shades, ghosts, spirits.*—**lētum, -ī**, n., *death; “lethal.”*—**fīniō, fīnīre, fīnīvī, fīnītum**, *to mark out the boundaries [of something]; terminate, end; “finite,” “infinite.”*—How does this sentence’s second clause clarify the meaning of the first?)
  12. Cum luxuriā nōbīs, cum āmentīā, cum scelere certandum est. (Cicero *Cat.* 2.11: **luxuria, -ae**, f., *luxury, extravagance; licentiousness; “luxuriant.”*—**āmentia, -ae**, f., *being out of one’s mind, madness; “dementia.”*—**certō** [1], *to contend, struggle; “concert,” “concerted.”*)

## LITTERĀTRĀ

### Laws of the 12 Tables

The “Laws of the 12 Tables” were the earliest codification of Roman law and, though substantially revised and superseded by later legislation and praetorian edicts, nonetheless established important precedents for subsequent Roman legal codes. According to tradition the 12 Tables were published in two phases during 451–450 B.C. by a board of 10 officials of consular rank (**decemvirī**), who compiled and codified into formal statutes traditional laws dating back several generations, some of which were, by today’s standards, quite severe in the

penalties and other actions they prescribed. The laws survive in a fragmentary state, chiefly from quotations in the works of later jurists and other Roman authors.

### Tabula IV.i: Deformed Children

Cito necātus, tamquam ex XII Tabulīs, īsignis ad dēfōrmitātem puer.

With **cito necātus** sc. something like *must be*.—**tamquam**, adv., *in the same way, to the same degree, as, just as*.—**ex**: here, as often, = *in accordance with*.—**īsignis**, -e, *conspicuous, remarkable*; “insignia.”—**dēfōrmitās, dēfōrmitātis**, f., *deformity, ugliness; disfigurement*.

### Tabula IV.ii: Sale and Emancipation of Children

Sī pater fīlium ter vēnumduit, fīlius ā patre līber estō.

**ter**, adv., *thrice, three times*; “tertiary.”—**vēnumduit**, irreg. verb = *puts up for sale*; in early Rome a father could sell a son into slavery; if freed, the son returned to his father’s control and could be sold again, but after a third sale the son was emancipated.—**estō**: fut. imperat. of **sum**, common in legal texts, *shall be, must be*.

### Tabula IV.iii: Divorce

Suās rēs sibi habēre iussit; ex XII Tabulīs, clāvēs adēmit.

**habēre**: sc. **uxōrem** as subject.—**ex**: in the same sense as in **Tabula IV.i** above.—**clāvis, clāvis**, f., *door key*; “clavicle” (from its shape), “enclave.”—**adimō, adimere, adēmī, adēemptum**, *to remove (by physical force), take away*; “exempt,” “redemption” in one form of Roman divorce the prescribed ritual for a man involved the two actions specified here.

### Tabula IV.iv: Illegitimate Children

Post decem mēnsēs mortis nātus nōn admittētur ad lēgitimam hērēditātem.

**mēnsis, mēnsis**, m., *month*; “mensiversary.”—**mortis**: i.e., of a woman’s husband.—**nātus, -ī**, m., *son*; here *newborn son*; “prenatal,” “innate.”—**lēgitimus, -a, -um**, of the law (**lēx**), *legal*; *legally recognized, legitimate*.—**hērēditās, hērēditātis**, f., *inheriting, hereditary succession*.

## Tabula VIII.x: Penalties for Arson

Quī aedēs acervumve frūmentī iuxtā domum positum combusserit, vīnctus et verberātus, ignī necārī iubētur, sī modo sciēns prūdēnsque id commiserit. Sī vērō casū, id est neglegentiā, aut noxiam sarcīre iubētur aut, sī minus idōneus sit, levius castigātur.

**aedēs, aedis**, f., *dwelling, abode, house*; “edifice,” “edify.”—**acervus, -ī**, m., *heap, pile, stack*.—**ve**, conj., or.—**frūmentum, -ī**, n., *wheat, grain*.—**iuxtā**, prep. + acc., *in the vicinity of, next to, beside*; “juxtapose,” “juxtaposition.”—**combūrō, combūrere, combussī, combustum**, to destroy by fire, burn; “combustion.”—**vinciō, vincīre, vīnxī, vīnctum**, to fasten, bind, tie.—**verberō** (1), to flog, lash, whip; strike repeatedly; “reverberate.”—**sī modo**, conj., *provided that, if only*.—**prūdēns**, gen. **prudentis** (contraction of **prō + vidēns**), *aware of what one does or the consequences of one’s actions, acting deliberately; wise, prudent*.—**vērō**, adv., *in truth, indeed, to be sure; however*; “verify,” “verity.”—**casus, -ūs**, m., *chance, accident*; “casual,” “casualty.”—**neglegentia, -ae**, f., *carelessness, neglect*; “negligence.”—**noxia, -ae**, f., *wrongdoing; harm, damage*; “noxious.”—**sarciō, sarcīre, sarsī, sartum**, to mend, repair; make good, make up for; “sartorial.”—**minus**, adv., *less; not very, not adequately*; “minuscule.”—**idōneus, -a, -um**, *suitable, adequate*; (legal) *having money to meet obligations, solvent*.—**sit**: pres. subjunct. of **sum, esse**, here essentially = **est**.—**levius**, adv., *more lightly, less severely*; “levity,” “alleviate.”—**castīgō** (1), to reprimand, castigate; punish; “chastise,” “chasten.”

## Tabula X.i: Disposal of the Dead

Hominem mortuum, inquit lēx in XII, in urbe nē sepelītō nēve ūritō.

**mortuus**, -a, -um, *dead*; “mortuary.”—**lēx**, **lēgis**, f., *law, statute*; “legalize,” “legislative.”—**in XII**: what noun is to be understood here?—**nē**: here essentially = **nōn**.—**sepeliō**, **sepelīre**, **sepelī(v)ī**, **sepultum**, *to dispose of* (a corpse), *bury, inter*; “sepulture,” “sepulchre” for the fut. imperat. form, here 2nd person, see **Tabula** IV.ii above, note on **estō**.—**nēve** or **neu**, conj., *nor*.—**ūrō**, **ūrere**, **ussī**, **ustum**, *to destroy by fire, burn* (cf. **combūrō** above), “combustible” **ūritō**, another 2nd person fut. imperat.; Cicero, who quotes this law, comments that the restriction on cremation was due to the risk of fire, but, in general, prohibitions on cemeteries within a city’s walls were common in antiquity.

## If Only She’d Had Robitussin!

Sī meminī, fuerant tibi quattuor, Aelia, dentēs:  
expulit ūna duōs tussis et ūna duōs.  
Iam sēcūra potes tōtīs tussīre diēbus:  
nīl istīc quod agat tertia tussis habet.

Martial *Epig.* 1.19: Poor Aelia no longer needs a dentist, but she should see a doctor about that cough!

**meminī**, from a defective verb, = *I have recalled, I remember*; “memento.”—**dēns**, **dentis**, m., *tooth*; “dental,” “dentist” “orthodontics,” from Greek meaning “straight tooth,” is a cognate.—**tussis**, **tussis**, m., *cough*; “pertussis” and, of course, the brand-name cough syrup “Robitussin.”—**sēcūrus**, -a, -um, *free from care, untroubled, safe*; “secure,” “security.”—**tussiō**, **tussīre**, *to cough*.—**nīl**: = **nihil**.—**istīc**, adv., *there by you, over there; in that matter of yours, in your case*.—**agat**: pres. subjunct. in a REL. CLAUSE OF CHARACTERISTIC, with **quod** = *that it can do*.

## GRAMMATICA

**Participia**: List all the ablative absolutes in the chapter’s readings, and identify the tense and voice of the participle in each. Next list all the passive periphrastics and each dative of agent.



## CAPVT XXV



# Fifty Oysters, Eight Ways to Punish, and Burying Your Seven Men

In this chapter Martial tells of a murderous wife, the necessity of living yesterday, and the special value of a writing tablet. You'll also read more from the laws of the 12 Tables, an epitaph dedicated by a grieving mother to her teenage daughter, and a letter from Vindolanda in which a soldier writes a friend about a gift of oysters. The chapter's dicta speak of the value of lessons learned in youth, the healing effects of friendship, and the seemingly boundless expanse of Ocean.

**Grammatica nova:** Infinitives; indirect statement.

## INSCRIPTIONES

### The Vindolanda Tablets: I Hope You're Well—Just Got Some Great Oysters!

*Front:*

[...] QVOD EST PRINCIPIVM EPISTVLAE MEAE TE FORTEM ESSE A  
CORDONO VIS AMICVS MISSIT MIHI OSTRIA QVINQVAGINTA QVO  
VELOCIVS FIR [...]

[...] Quod est prīncipium epistulae meae tē fortem esse. Ā Cordonovīs am  
īcus missit mihi ostria quīnquāgintā. Quō vėlōcius fīr[...]. Lūciō decuriō  
n[ī...]terī.

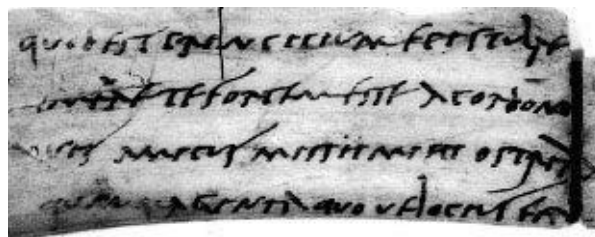
*Back:*

LVCIO DECVRION[.....]TERI

*Vindolanda tablet 299:* This brief missive to a (fellow) soldier named Lucius

about a gift of oysters received from another friend is one of only a few letters from Vindolanda that begin with a salutation. The backside of these tablets often contained, as here, the names of both addressee and sender. For the Vindolanda Tablets, see Capvt XXII above.

**quod:** the rel. pron. here, *which*, likely refers to some wish of well-being contained in the lost opening line of the greeting.—**prīncipium:** here, not *beginning*, but *primary reason, principal motivation*.—**epistula, -ae, f., letter, epistle;** “epistolary.”—**tē fortem esse:** essentially = **tē valēre;** IND. STATE. dependent on “the hope that” implied in the opening of the salutation.—**Cordonovīs:** abl. of **Cordonovī** or **Cordonovae**, name of a town, unknown today but presumably in Britain and perhaps noted in antiquity for its oysters.—**missit:** = **mīsīt.**—**ostreum (ostrium), -ī, n., oyster,** considered a culinary delicacy by the ancients (as also by the author of this book!), though those from certain locations were more highly prized than others.—**quīnquāgintā,** indecl. adj., *fift y.*—**quō vĕlōcius fīr...:** part of the last word here (possibly a form of the verb **fīrmō** [1] *to make strong, confirm*) and the rest of the sentence are lost, but this fragment seems to mean something like *so that you may confirm (?) more quickly*; **vĕlōcius** is compar. degree of the adv. **vĕlōciter.**—**Lūciō:** dat. of the addressee’s name; praenomina, like first names today, were commonly used in personal correspondence.—**decuriō, decuriōnis, m., decurion,** here, officer in charge of a squadron of 10 cavalymen; member of a municipal senate or “city council.”—**...terī:** based on other letters from Vindolanda, this is likely the end of the sender’s name or description, in the abl. (or possibly gen.), *from...*



*Vindolanda tablet 299, Vindolanda (near modern Chesterholm),  
Great Britain, second century A.D..*

© The Vindolanda Trust

## A Mother's Epitaph for Her Daughter

V • SALVIDIENA • Q • L • HILARA  
SALVIDIENAE • FAVSTILLAE  
DELICIAE • SVAE  
ERVDITAE • OMNIBVS • ARTIBVS  
RELIQVISTI MAMMAM TVAM  
GEMENTEM • PLANGENTEM • PLORANTEM  
VIX • AN • XV  
MENSIB • III • DIEB • XI • HOR • VII  
VIRGINEM • ERIPVIT • FATVS • MALVS  
DESTITVISTI • VITILLA • MEA  
MISERAM • MAMMAM • TVAM

V(īva) Salvidiēna Q(uīntī) l(īberta) Hilara Salvidiēnae Faustillae, dēliciae suae, ērudītae omnibus artibus: reliquistī mammam tuam gementem, plangentem, plōrantem. Vīx(it) an(nīs) XV, mēnsib(us) III, diēb(us) XI, hōr(īs) VII. Virginem ēripuit Fātus malus. Dēstituistī, vītilla mea, miseram mammam tuam.

*CIL* 6.4.25808: Funerary inscription set up for a young girl, Salvidiena Faustilla, by Salvidiena Hilara, the girl's mother or possibly her childhood nanny; found in a vineyard outside Rome's Porta Collatina. The epitaph is remarkable for the exactitude of its reference to how long the young girl had lived, down to the number of hours, and for the focus on Hilara's grief and her tenderly scolding tone; there are poetic features as well, including internal rhyme and careful positioning of the repeated phrase **mammam tuam**.

**vīvus, -a, -um**, *alive, living*; “vivid,” “vivacious” regularly used (and typically abbreviated) to indicate that the inscription was set up when the dedicator was still living, rather than posthumously via the terms of a will.—**Quīntī**: i.e., Quintus Salvidienus, Hilara's patron and former master.—**līberta, -ae, f.**, *freedwoman*; “liberty.”—**dēlicia, -ae, f.**, usually pl., *pleasure, delight; sweetheart, darling*; “delicious,” “delicacy.”—**ērudītus, -a, -um**, *accomplished, learned*; “erudite,” “erudition.”—**mamma, -ae, f.**, *breast, udder; mother, mommy, mama; foster mother, nurse*; “mammary,” “mamma.”—**gemō, gemere, genuī, gemitum**, *to groan, moan; lament, grieve*.—**plangō, plangere, plānxī, plānctum**, *to beat; beat the breast (as a sign of mourning); mourn*;

“plangent.”—**plōrō** (1), *to weep aloud, wail; grieve, mourn; “deplore,” “implore.”*—**mēnsis, mēnsis**, m., *month; “menstrual.”*—**hōrīs VII**: inclusion of this detail may reflect the family’s belief in astrology, for which the exact hour of a person’s birth was vital information.—**fātus, -ī**, m. (more commonly **fātum, -ī**, n.), *fate; here, as often, PERSONIFIED.*—**dēstituō, dēstituere, dēstituī, dēstitūtum**, *to set up, fix in place; leave, abandon; “destitute.”*—**vītilla, -ae**, f., DIMINUTIVE of **vīta**, *little life; darling*; some scholars take this to be another name for Faustilla, but it is more likely, as interpreted here, a term of endearment.

## PRŌVERBIA ET DICTA

1. Nihil īnfīnītum est nisi Ōceanus: āiunt fertilēs in Ōceanō iacēre terrā s ultrāque Ōceanum rūsus alia lītora. (Seneca *Suas.* 1.1: **īnfīnītus, -a, -um**, *unlimited, infinite.*—**Ōceanus, -ī**, m., *ocean* [esp. the Atlantic].—**fertilis, -e**, *fruitful, productive, fertile.*—**rūsus**, adv., *backwards, [back] again; in addition, besides.*)
2. Amābit sapiēns; cupient cēterī. (Afranius, in Apuleius *Apol.* 12.6: **cēterī, -ae, -a**, *the remaining, the rest, the other; “etc.” = et cētera.*)
3. Beneficium, quī dedisse sē dīcit, petit. (Publilius *Sent.*)
4. Improbus est homō quī beneficium scit accipere et reddere nescit. (Plautus *Pers.* 762: **improbus, -a, -um**, *unprincipled, immoral; greedy, shameless; “reprobate,” “probity.”*—**reddō, reddere, reddidī, redditum**, = **re + dō**, *to give back, return; “rendering,” “rendition.”*—The CHIASMUS **scit accipere et reddere nescit** emphasizes the contrast; cf. the next sentence.)
5. Improbus officium scit poscere, reddere nescit. (Cato *Dist.* 17—**poscō, poscere, poposcī**, *to insist upon, demand.*)
6. Amīcus fidēlis medicāmentum vītae et immortalitātis. (Sirach [Ecclesiasticus] 6.16: **medi cāmentum, -ī**, n., *medication, drug; remedy.*—**immortalitās, immortalitātis**, f., *deathlessness, immortality.*)
7. Forsan et haec ōlim meminisse iuvābit. (Vergil *Aen.* 1.203: **forsan**, adv., *perhaps.*—**et = etiam.**—**meminī, meminisse**, defective verb with chiefly perf. system tenses, *to remember; “memento,”*

- “reminisce.”—**iuuābit**: used here impersonally, = *it will...*)
8. Impia sub dulcī melle venēna latent. (Ovid *Am.* 1.8.104: **impius**, -a, -um, *impious, immoral, wicked*.—**mel**, **mellis**, n., *honey*; “mellifluous,” and the cognate “Melissa.”—**venēnum**, -ī, n., *herb* [used for medicine, magic, etc.]; *poison*; “venom,” “venomous.”—**lateō**, **latēre**, **latuī**, *to go into hiding, hide, lurk; lie hidden, be concealed*; “latent.”)
  9. Perīculōsum est crēdere et nōn crēdere. (Phaedrus *Fab.* 3.10.1: **perīculōsus**, -a, -um [from **perīculum**], *dangerous, risky*; “perilous”: the suffix -ōsus in Lat. and the derivative “-ous” in Eng. = “full of, characterized by.”)
  10. Quod in iuventūte nōn discitur, in matūrā aetāte nescitur. (Cassiodorus *Var.* 1.24.3: **iuventūs**, **iuventūtis**, f., *young men* [collectively], *the youth*; [the period or qualities of] *early manhood, youth*; “juvenile.”—**mātūrus**, -a, -um, *ripe, full grown; adult, mature, old*; “maturity.”)
  11. Dictum sapientī sat est. (Plautus *Pers.* 729: **dictum** here = **verbum**, but what familiar verb is this from and what form of that verb is it? —**sat** = **satis**.)
  12. Omnia disce: vidēbis postea nihil esse superfluum; coartāta scientia iūcunda nōn est. (Hugo of St. Victor, *Didasc.* 6.3.801a: **superfluus**, -a, -um, *more than one needs, superfluous*.—**coartō** [1], *to make narrower; restrict, confine, limit*.)

## LITTERĀTRĀ

### Laws of the 12 Tables: Types of Punishment

Octō genera poenārum in lēgibus esse scribit Tullius: damnum, vincula, verbera, tāliōnem, ignōminiam, exilium, mortem, servitūtem.

For a brief discussion of the **XII Tabulae**, see Capvt XXIV.

**lēx**, **lēgis**, f., *law, statute*; “legality,” “legislature.”—**Tullius**: the famous Roman lawyer, senator, and statesman, Marcus Tullius Cicero, source for much of our knowledge of the 12 Tables.—**damnum**, -ī, n., *financial penalty, fine; loss*;

“condemn.”—**vinculum**, -ī, n., *bond, chain*.—**verbera**, **verberum**, n. pl., *blows, a beating*; “reverberate.”—**tāliō**, **tāliōnis**, f., *exaction of compensation in kind, talion*; “retaliation.”—**ignōminia**, -ae, f., *degradation by a censor*; “ignominy,” “ignominious” the censors were a board of officials who maintained Rome’s citizenship lists, determined the social class to which a citizen belonged, and had authority to demote an individual to a lower class for commission of a crime or immoral act.—**exilium**, -ī, n., *exile*.

## Live Yesterday!

Crās tē vīctūrum, crās, dīcis, Postume, semper:  
dīc mihi, “crās” istud, Postume, quando venit?  
Quam longē “crās” istud! ubi est? aut unde petendum?  
Numquid apud Parthōs Armeniōsque latet?  
Iam “crās” istud habet Priamī vel Nestoris annōs.  
“Crās” istud quantī, dīc mihi, possit emī?  
Crās vīvēs? Hodiē iam vīvere, Postume, sērum est:  
ille sapit quisquis, Postume, vīxit herī.

Martial *Epig.* 5.58: Martial offers us wisdom on living life to its fullest, every day, and not waiting for that “tomorrow” that never comes; “Postumus” is a fictitious addressee, though doubtless inspired by the addressee of a poem by Horace on this same theme. Meter: elegiac couplet.

**vīctūrum**: sc. **esse**.—**quando**: final -ō was often shortened in poetry, as in actual speech.—**longē**, adv., *long, far (off)* (in space or time).—**unde**, adv., *whence, from what place*.—**petendum**: sc. **est**; this sort of ELLIPSIS was common even in conversational Lat. (the so-called **sermō cōtīdiānus**, *everyday speech*).—**numquid**, interrog. adv., introduces a question that expects a “no” answer, as in “it doesn’t...does it?”—**apud**, prep. + acc., *among, in the presence of, at the house of*.—**Parthī**, -ōrum, m. pl., *Parthians, people of Parthia* (situated in the northeast of modern Iran and thus at the far reaches of the Roman empire).—**Armeniī**, -ōrum, m. pl., *Armenians, inhabitants of Armenia*, north of the Parthians and like them at the empire’s easternmost boundaries.—**Priamus**, -ī, m., *Priam*, king of Troy in the Trojan war saga.—**vel**, conj., *or*.—**Nestor**, **Nestoris**, m., *Nestor*, king of Pylos, oldest of the Greeks in the Trojan War and here, like the aged king Priam, an example of longevity.—**quantus**, -a, -um,

*how large, how great, how much; “quantify,” “quantity” here GEN. OF VALUE, (of=for) how much.—possit: pres. subjunct., here essentially = potest.—emō, emere, ēmī, ēemptum, to buy, purchase; “pre-empt,” “caveat emptor” (“let the buyer beware”).—sērus, -a, -um, belated, slow, tardy; too late.—sapiō, sapere, sapiivī (cf. sapientia, sapiēns), to have good taste; have good sense, be wise; “sapient,” “homo sapiens,” “insipid.”*

**QUAESTIŌNĒS:** Why does Martial refer to Armenia and Parthia in asking Postumus where his “tomorrow” will be found? Specifically identify the several repetitions in this poem, and then comment on their effect. What single general conception do the references to Nestor and Priam, on the one hand, and to the Armenians and Parthians, on the other, have in common? How is the very end of the poem especially effective, and how in particular, through a kind of RING COMPOSITION, does the final verse connect back to the first?

## Murder, She Wrote

Īnscrīpsit tumulī septem scelerāta virōrum  
“Sē fēcisse” Chloē. Quid pote simplicius?

Martial *Epig.* 9.15: The individual, often a spouse, who paid for a deceased person’s tombstone typically concluded the inscription with his or her own name + **FECIT** = “(so and so) did it,” i.e., commissioned the monument; but as Martial jokes, **CHLOE FECIT** here bears a most unfortunate double-entendre. Meter: elegiac couplet.

**īnscrībō, īnscrībēre, īnscrīpsī, īnscrīptum, to write on, inscribe; “inscription” (like the many in this book!).—tumulus, -ī, n., mound, tomb. —scelerātus, -a, -um, criminal, wicked, accursed; what noun in the sentence must this adj. modify?—remember that in Lat. poetry noun-adj. pairs were often widely separated, and could be without ambiguity, since agreement of their number, gender, and case indicated their affinity.—pote, indecl. adj., having the power, able (to); here, as often, essentially = potest, and with the COMPLEMENTARY INFIN. esse understood.—simplicior, simplicius, compar. adj., simpler, plainer, more obvious.**

**QUAESTIŌNĒS:** What is the point of Martial’s rather dark joke? What is

unusual about the position of Chloe's name, and what is the intended effect?

### ***Apophorēta: Triplicēs***

Tunc triplicēs nostrōs nōn vīlia dōna putābis,  
cum sē ventūram scrībet amīca tibi.

Martial *Epig.* 14.6: For Martial's *Apophoreta*, see Capvt VII; this particular "gift card," a single elegiac couplet like most of those in the volume, accompanies a writing tablet of the sort used to send short letters back and forth.

**tunc**, adv., *then, at that time*.—**triplex**, gen. **triplicis**, *triple, three fold*; as noun, *three-leafed writing tablet*; with **triplicēs nostrōs** sc. **esse**.—**vīlis**, -e, *costing little, cheap; worthless, contemptible*; "vile," "revile," "vilify."—**cum**, conj., *when*; here, as often, correlative with the similarly positioned **tunc**.—**ventūram**: sc. **esse**.

**QUAESTIŌ**: Why may the recipient of this simple tablet eventually consider it precious?



*Fresco (seen also on this book's front cover), possibly depicting the*



*baker Terentius Proculus and his wife, both with writing implements,  
Pompeii, Italy. Museo Archeologico Nazionale, Naples, Italy*  
Scala /Art Resource, NY

## GRAMMATICA

**Infīnītīva (“infinitives”):** List all the infinitives in the chapter’s readings, and identify the tense and voice of each, consulting the **Summārium Fōrmārum** appendix, if necessary. Note which of these infinitives are employed in indirect statements.

## CAPVT XXVI

# Sour Grapes, the Gift of Death, and Smart Ways of Looking Good

Among this chapter's selections are a lover's graffito, Phaedrus' fable of the fox and the grapes, epigrams by Martial advising men on how to profit from hatred and women on how to look prettier than they are, and several epitaphs, including one set up by a Roman for his two wives, one from a Christian catacomb, another that proclaims the utility of death, and one penned by the emperor Hadrian for a poet friend. From the chapter's **Prōverbia et Dicta** we learn something about Roman views of the lawful use of force, the pleasure that comes from weeping, the power of habit, and the delusions of love.

**Grammatica nova:** Comparison of adjectives, declension of comparatives, and ablative of comparison.

## INSCRIPTIONES

### More Than a Little in Love

SEIANO AMANTISSIMO  
Sēiānō amantissimō.

*CIL* 4.5032: Graffito scribbled by an avid admirer of Sejanus; from the house of M. Casellius Marcellus at Pompeii.

### Epitaph to His Wives

C • RVBELLIVS • CLYTIVS  
MARCIAE • L • F • HELLADI  
CASSIAE • SVLPICIAE • C • F • CRASSILLAE  
CONIVGIBVS • CARISSIMIS

POSTERISQVE SVIS  
QVI • LEGIS • HVNC • TITVLVM • MORTALEM  
TE ESSE MEMENTO

G(āius) Rubellius Clytius Mārciae L(ūciī) f(īliae) Helladī, Cassiae Sulpiciae  
G(āiī) f(īliae) Crassillae, coniugibus cārissimīs posterisque suīs.

Quī legis hunc titulum: mortālem tē esse mementō.

*CIL* 10.7697: Inscription carved into the wall of a tomb erected by Gaius Rubellius Clytius for his wives, Marcia Hellas and Cassia Sulpicia Crassilla; from Cagliari (ancient Carales), in southern Sardinia. The Romans did not practice polygamy; rather, Rubellius' first wife died, he remarried, and then his second wife also predeceased him; dedications to more than one spouse were quite unusual. The epitaph's closing sentence, with its proverbial admonition to the passerby, is a dactylic hexameter verse.

**Hellas, Helladis**, f., *Greece*; here the woman's cognomen.—**coniūnx, coniugis**, m. or f., *spouse*; “conjugal.”—**posterus, -a, -um**, *occurring hereafter, later, future*; m. pl. as noun, *descendants*; “posterity” including a dedication to the deceased person's living descendants was a common feature of Roman funerary inscriptions.—**titulus, -ī, m.**, *label, title; placard; inscription*; “titular.”—**mementō**: fut. imperat. of the defective verb **meminī, meminisse**, *to remember*; “memento.”



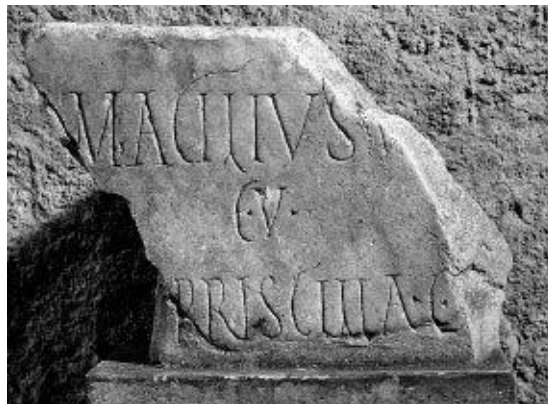
*Tomb of the wives of Gaius Rubellius Clytius, Cagliari, Sardinia*  
(CIL 10.7697)  
Paolo Meloni

**From the Catacomb of Priscilla**

M, ACILIVS • V [...C • V •...] PRISCILLA • C • [...  
M(ānius) Acilius V[...], c(lārissimus) v(ir), [et] Priscilla, c(lārissima) [fē  
mina].

*CIL* 6.31681: Fragmentary inscription from a marble sarcophagus in the so-called Catacomb of Priscilla, on the Via Salaria; Rome. A Christian burial site from the 2nd-4th centuries A.D., this catacomb, famous for its wall paintings of biblical scenes, was named for the Priscilla memorialized here, member of the **gēns Acilia**, a powerful senatorial family under the early empire; Manius Acilius Glabrio, likely an ancestor of the Manius Acilius in this inscription, had been exiled and in A.D. 95 executed by Domitian for sedition, and is supposed by some scholars to have been an early Christian. **C** was a conventional abbreviation in funerary inscriptions for **clārissimus/ clārissima**.

**Mānius**, -ī, m., *Manius*, a common Roman praenomen, abbreviated with **M** followed by a mark like an apostrophe or a comma, **M'** or **M**, (not to be confused with **Mārcus**, which was abbreviated simply with **M**).



*Inscription from the catacomb of Priscilla, Rome, Italy, second century A.D.. (CIL 6.31681)*  
Scala / Art Resource, NY

## Hail and Farewell

...]AVE • PVDENS G • MINICIUS • G • L CRHESTVS • PVDENTI VAL  
VLTERIVS • NIHIL • EST MORTE • NEQVE • VTILIVS  
[H]avē, Pudēns! G(āius) Minicius G(āi ī) l(ībertus) Crhestus Pudentī: val(ē  
)! Ulterius nihil est morte neque ūtilius.

*CIL* 5.4654: Epitaph found at Brescia, Italy, and set up by Gaius Minicius Chrestus (whose name is misspelled by the stonemason); the last line of the epitaph, with its philosophizing sentiment, is an elegiac pentameter.

**avē**, interj., also spelled **havē**, *greetings, hail!*—**pudēns**, gen. **pudentis**, *behaving well, decent; modest*; “impudent” here the deceased’s cognomen.—**lībertus**, -ī, m., *freedman*; “liberty.”—**ulterior**, **ulterius**, compar. degree adj., *more distant, further; greater (in degree)*.—**ūtilis**, -e, *useful, advantageous*; “utility,” “utilize.”

## Epitaph for Hateria Telete

HATERIA • TELETE VIXIT • ANN • XXVII TV • PATER • ET • MATER  
LACRVMIS • RETINETE DOLOREM • NAM • FATO RAPTAM • NON •  
POTES • ERIPERE Hateria Teletē vīxit ann(ōs) XXVII: Tū, pater, et māter,  
lacrumīs retinēte dolōrem, nam fātō raptam nōn potes ēripere.

*CIL* 6.4385: From a funerary monument at Rome. The **gēns Hateria** was a Roman family of senatorial rank; the young woman, whose cognomen was Greek, was likely a freedwoman. The last two lines in the transcription are an elegiac couplet.

**lacrima (lacruma)**, -ae, f., *tear*; “lacrimal ducts,” “lacrimose.”—**retineō**, **retinē**

**re, retinui, retentum**, to hold back, restrain; “retain,” “retention.”—**dolor, doloris**, m., pain, grief; “doleful,” “dolorous,” “condolences.”—**fatum, -i**, n., fate, death.

**QUAESTIŌNĒS**: Comment on the etymologizing wordplay involved in **raptam/ ēripere**; how might **fātō** be construed, in differing grammatical senses, with both words? What seems inconsistent in the writer’s use of second person? What might account for this?

## PRŌVERBIA ET DICTA

1. Omnīs ūna manet nox et calcanda semel via lētī. (Horace *Carm.* 1.28.15–16: **omnīs**: common alternate form for acc. pl. **omnēs**.—**calcō** [1], to trample; tread, set foot on; “recalcitrant.”—**semel**, adv., a single time, once, once and for all.—**lētum, -ī**, n., death; “lethal.”)
2. Vim vī dēfendere omnēs lēgēs omniaque iūra permittunt. (Paulus *Dig.* 45.4: **permittō, permittere, permīsī, permissum**, to permit, allow; “permission.”)
3. Bona opīniō hominum tūtior pecūniā est. (Publilius *Sent.*: **opīniō, opīniōnis**, f., opinion, belief.—**tūtus, -a, -um**, protected, safe, secure; “tutor,” “tutelage.”)
4. Est quaedam flēre voluptās. (Ovid *Tr.* 4.3.37: **flēō, flēre, flēvī, flētum**, to cry, weep.)
5. Gravissima est probī hominis īracundia. (Publilius *Sent.*: **probus, -a, -um**, honest, upright; “probity,” “probation.”—**īracundia = īra**.)
6. Gravissimum est imperium consuētūdinis. (Publilius *Sent.*: **cōnsuētūdō, cōnsuētūdinis**, f., custom, habit.)
7. Nīl aliud scit necessitās quam vincere. (Publilius *Sent.*: **nīl = nihil**.—**necessitās, necessitātis**, f., necessity.)
8. Ā nātūrā mihi vidētur potius quam ab indigentiā orta amīcitia. (Cicero *Amic.* 27: **potius**, adv., rather, preferably.—**indigentia, -ae**, f., [sense of] need; “indigence.”—**ortus, -a, -um** [perf. partic. of DEPONENT VERB **orior**], arisen; originated, derived; “abort.”)
9. Amīcus magis necessārius quam ignis et aqua. (Erasmus *Ad.* 2.2.75: **magis**, adv., more, rather; used to indicate compar. degree of some

- adjectives, esp. those whose base ends in a vowel; “magistrate.”—**necessārius, -a, -um**, *essential, necessary, requisite*.)
10. Potiusque sērō quam numquam. (Livy *Urbe Cond.* 4.2: **sērō**, adv., *at a late period of time, late, tardily*.)
11. Quī amant, ipsī sibi somnia fingunt? (Vergil *Ecl.* 8.108: **somnium, -ī, n.**, *dream, vision; fantasy, delusion*; “somnambulist,” “insomnia.”—**fingō, fingere, fīnxī, fictum**, *to make by shaping, form, fashion; create, invent*; “fiction.”)
12. Ubi iūdicat quī accūsāt, vīs, nōn lēx, valet. (Publilius *Sent.*: **iūdicō** [1], *to consider, judge*; “judicial,” “adjudicate.”—**accūsō** [1], *to blame, censure; bring a charge, accuse*; “accusation,” “accusative.”)
13. Nihil est autem praestantius deō ab eō igitur mundum necesse est regī. (Cicero *Nat. D.* 2.77: **praestāns**, gen. **praestantis**, *surpassing others, outstanding, excellent*.—**necesse**, indecl. adj., *necessary, inevitable*; **necesse est** often, as here, takes an impers. acc. + infin. construction, = *it is necessary [that]....*)

## LITTERATRVA

### Epitaph for a Poet

Lascīvus versū, mente pudīcus erās.

Apuleius *Apol.* 11: Apuleius reports that Hadrian, emperor A.D.. 117–138, composed this elegiac pentameter line as an epitaph for his friend the poet Voconius, whose racy verses, the emperor asserts, were purely fiction and not a reflection on his character—an echo of remarks made by Catullus, Ovid, and Martial in their own defense. Apuleius himself (ca. A.D.. 125–170) was the author of the only ancient Latin novel to survive intact, *Metamorphoses* or “The Golden Ass,” the story of a young man transformed into an ass, who experiences a series of roguish adventures before a religious conversion and restoration by Isis to human form.

**lascīvus, -a, -um**, *playful, frisky; mischievous, naughty, risqué* “lascivious.”



**QUAESTIŌ:** Comment on the arrangement of the line's first four words, and on the intended effect.

## How to Look Pretty!

Omnēs aut vetulās habēs amīcās  
aut turpīs vetulisque foediōrēs.  
Hās dūcis comitēs trahisque tēcum  
per convīvia, porticūs, theātra.  
Sīc fōrmōsa, Fabulla, sīc puella es.

Martial *Epig.* 8.79: Fabulla here probably represents, not a real person, but a type—maybe like someone you know? Meter: hendecasyllabic.

**vetulus, -a, -um**, *aging, elderly, old*; “veteran” the identical metrical positioning of **vetulās/ vetulīs** in the first two verses creates a catchy mid-line rhyme. —**turpīs**: for the form, see note on **omnīs** above, **Prōverbia et Dicta** 1. —**foedus, -a, -um**, *offensive, foul, loathsome; hideous, ugly*. —**comes, comitis**, m./ f., *companion; friend, comrade*; “concomitant,” “count” (a nobleman, originally one in service to a person of higher rank). —**convīvium, -ī, n.**, *dinner party, banquet*; “convivial,” “conviviality.” —**porticus, -ūs, f.**, *covered walk, portico, colonnade* (here as part of public buildings, where Romans often enjoyed a stroll); “porch.” —**theātrum, -ī, n.**, *theater* (for viewing plays); the omission of any conjunction in line 4, a rhetorical device known as ASYNDETON, is perhaps intended to help convey the rapid succession of sites these ladies visit. —**sīc**: i.e., *in this way, by this means*. —**fōrmōsus, -a, -um**, *shapely, beautiful, attractive*; “form,” “Formosa” (name given the island of Taiwan by the Portuguese).

**QUAESTIŌNĒS:** Martial's use here of internal rhyme and asyndeton has been mentioned in the above notes; let's think some more about matters of style: in what way does Martial's choice of verbs in line 3 contribute to the epigram's humor? What do you see as the effect of the ANAPHORA (repetition) of **sīc** in the closing verse? With what words in the first two verses are **fōrmōsa** and **puella** in line 5 meant to contrast?

## Hating Pays Dividends

Genus, Aucte, lucrī dīvitēs habent īram:  
ōdisse quam dōnāre vīlius cōstat.

Martial *Epig.* 12.13: The fictitious addressee's name, **Auctus** = *Enriched*/ *Mr. Rich*, is a SIGNIFICANT NAME, punning on his role as a wealthy man; such etymologizing name-play was a common feature of Roman satire. Meter: choliamb ("limping iambic").

**lucrum**: remember the **salvē**, **lucrum** and **lucrum gaudium** mosaics in Capita I and IV?—**dīves**, gen. **dīvitis** or **dītis**, *rich, wealthy*.—**dōnō** (1), *to present, reward* (with a gift); *give*; "donate," "donor."—**vīlius**, compar. adv., (*costing*) *less, cheaper*; "vile," "revile."—**cōnstō**, **cōnstāre**, **cōstitī**, *to stand together*; *cost*; "cost," "constant."

## The Fox and the Grapes: *Dē Vulpe et Ūvā*

Fame coācta vulpēs altā in vīneā  
ūvam adpetēbat, summīs saliēns vīribus.  
Quam tangere ut nōn potuit, discēdēns ait,  
"Nōndum mātūra es; nōlō acerbam sūmere."  
Quī, facere quae nōn possunt, verbīs ēlevant,  
adscribere hoc dēbēbunt exemplum sibi.

Phaedrus *Fab.* 4.3: For Phaedrus' Fables, many of them based on Aesop, see Capvt XXII; the fable of the fox and the grapes is one of the best known. The meter is Phaedrus' usual iambic trimeter.

**famēs**, **famis**, f., *desire for food, hunger*; "famine."—**cōgō**, **cōgere**, **coēgī**, **coāctum**, *to drive together*; *force, compel*; "cogent."—**vulpēs**, **vulpis**, f., *fox*; "vulpine."—**altus**, **-a**, **-um**, *high, lofty, towering, deep*; "altimeter," "exalt."—**vīneā**, **-ae**, f., *vine, vineyard*.—**ūva**, **-ae**, f., *bunch of grapes*; "uvula."—**adpetō**, **adpetere**, **adpetīvī**, **adpetītum**, *to try to reach, stretch out for*; "appetite."—**summus**, **-a**, **-um**, *highest, greatest, utmost*; "summit."—**saliō**, **salīre**, **salīvī**, **saltum**, *to jump, leap*; "saltation," "sally."—**quam**: = **eam**; Lat. often uses a so-called CONJUNCTIVE REL. PRON. at the beginning of a

sentence, referring to an ANTECEDENT in the preceding sentence, where Eng. would employ a pers. pronoun.—**ait**: the **a-**, normally long, is shortened here for metrical purposes.—**mātūrus**, **-a**, **-um**, ripe, full-grown; adult, mature, old; “immature.”—**nōlō**, **nolle**, **noluī**, to not wish, be unwilling; “nolo contendere.”—**sūmō**, **sūmere**, **sūmpsī**, **sūmptum**, to take (up), assume; “presume,” “consume.”—**ēlevō** (1), to lift up, raise; lessen, diminish; treat as unimportant, make light of; “elevate.”—**adscrībō**, **adscrībere**, **adscrīpsī**, **adscrīptum**, to write in addition, insert, add; assign, ascribe.



*Depiction of Aesop and the wolf, on an Attic cup from Vulci, Italy;  
Painter of Bologna, fifth century B.C. Museo Nazionale di Villa*

*Giulia, Rome, Italy*

*Alinari / Art Resource, NY*

## GRAMMATICA

**Adiectīva:** List all the comparative and superlative degree adjectives in the chapter’s readings, then, without changing number, gender, or case, transform each comparative to superlative, and each superlative to comparative. Consult the **Summārium Fōrmārum**, if necessary.

***Nōmina:*** Identify each noun employed as an alative of comparison.

## CAPVT XXVII

# On the Gods, Blind Love, and French Toast

The chapter's reading selections include an epitaph to a husband and wife from a first century B.C. tomb at Rome, another for a Jewish man who lived near Naples five centuries later, and two dedicatory inscriptions set up in France to the supreme Italic deity, Jupiter Optimus Maximus, one by a provincial magistrate, the other by a cohort of sailors. You'll read also an epigram addressed by Martial to an unfortunate Roman for whom love truly was blind, and a dessert recipe from Apicius' cookbook that you can try for yourself! The chapter's **Prōverbia et Dicta** again offer several insights into ancient views on living well, and not so well, including the observation that the young too often acquire bad habits from their elders.

**Grammatica nova:** Special and irregular comparison of adjectives.

## INSCRIPTIONES

### A Jewish Burial

HIC POSITVS EST FLAES EBR EVS

Hīc positus est Flaes Ebrēus.

The Jewish Museum (New York, NY), JM3–50: Epitaph for Flaes (a form of the name “Flavius”?), on a marble grave marker, about one foot square, from Naples; 4th–5th cent. A.D.. Above the Latin text, which is inscribed on a **tabula ansāta** (a tablet with handles), are Jewish symbols, including a shofar (a trumpet made from a ram's horn, and here configured to resemble a cornucopia), a menorah, and a lulab (a palm branch), followed by the Hebrew word “shalom” (“peace”); one of numerous inscriptions in Italy combining Latin and Hebrew texts.

**Ebrēus, -a, -um:** = *Hebraeus, -a, -um, Hebrew, Jewish.*



*Epitaph for Flaes, Naples, Italy, fourth–fifth century A.D.. The Jewish Museum, New York*

The Jewish Museum, NY / Art Resource, NY; gift of Mr. Samuel Friedenberg; photo: Richard Goodbody, Inc.

## **Aurelia Philematium and Lucius Aurelius Hermia: Forever Faithful**

...]RELIVS • L • L  
 ...]ERMIA  
 ...]NIVS • DE COLLE  
 VIMINALE  
 ...]AEC • QVAE • ME • FAATO  
 PRAECESSIT • CORPORE  
 CASTO  
 ...]ONIVNXS • VNA • MEO  
 PRAEDITA • AMANS  
 ANIMO  
 ...]DO • FIDA • VIRO • VEIXSI[...  
 STVDIO • PARILI QVM  
 ...]VLLA • IN • AVARITIE  
 CESSIT • AB • OFFICIO  
 ...]VRELIA • L • L

[Lūcius Au]rēlius L(ūciī) l(ībertus) [H]ermia, [la]nius dē Colle Vī  
mināle.

[H]aec, quae mē faatō praecessit, corpore castō,  
[c]oniūnxs ūna, meō praedita amāns animō,  
[fī]dō fīda virō veixsi[t]; studiō parilī qum,  
[n]ūlla in avāritiē cessit ab officiō.  
[A]urēlia L(ūciī) l(īberta).

*CIL* I<sup>2</sup>.1221 (= 6.9499): Epitaphs for Lucius Aurelius Hermia and (transcribed below) his wife Aurelia Philematium, both Greek freedmen of a Lucius Aurelius; from an early 1st-cent. B.C. marble monument, ca. 2' x 3', found in a tomb on the Via Nomentana northeast of Rome and now in the British Museum. The relief carving depicts the couple with their right hands joined and the wife clasping and raising her husband's right hand to her lips in a gesture of affection. Each of the epitaphs contains an epigram, in elegiac meter, in which the deceased speaks and describes the spouse's virtues; the relief is among our earliest evidence for the marriage of freedmen, and one of the most emotional of all Roman funerary monuments. The monument itself would have been quite costly, which suggests that Hermia and his wife had become quite wealthy.

**lībertus**, -ī, m., *freedman*, i.e., a former slave; “liberty,” “libertine.”—**Hermia**: the cognomen derives from the name of the Greek messenger god Hermes, the Roman Mercury.—**lanius**, -ī, m., *slaughterer, butcher*.—**collis, collis**, m., *hill, hilltop*.—**vīminālis**, -e, (made) of wicker; **Collis Vīminālis**, *Viminal Hill*, one of the hills in the city of Rome. The abl. ending -e seen here in **Vīmināle** was commonly employed instead of the usual -ī for 3rd-decl. adjectives, when they were used as, or were modifying, proper nouns.—**faatō**: from **fātum**, -ī, n., *fate, death*; in early Lat. inscriptions, writing a vowel twice (or writing it larger than other letters), in order to show that it was pronounced long, was a common convention, reminding us of the importance of vowel quantity in the language (and the importance of beginning students learning macrons as part of a word's spelling and, thus, of its pronunciation).—**praecēdō, praecēdere, praecessī, praecessum**, to go before, precede; “precedent.”—**castus**, -a, -um, *untouched; pure, chaste*; “chastity.” **Corpore castō** is ABL. OF DESCRIPTION, (a woman) of...—**coniūnx, coniugis**, m./ f., *spouse, husband, wife*; “conjugal” **coniūnx** is a sporadic spelling of the nom., with the added s representing the scribe's attempt to reflect accurately the sound of the letter x, a “double consonant” with the sound ks.—**ūna**: i.e., **ūna et sōla**.—**praeditus**, -a, -um, + abl., *endowed*



(with), possessed (of); in charge (of), caring (for).—**amāns**: a loving woman.—**fīdus**, -a, -um, faithful, loyal (to); “fidelity” (and your trusty dog “Fido”!).—**veixsit**: = **vīxit**; **ei**, as often, = **ī**, and for the **xs**, see note above on **coniūnxs**.—**parilis**, -e, equal, similar; “par,” “parity” the point here is that Philematium’s devotion to Hermia was as profound as his devotion to her.—**qum**: variant spelling for **cum**, here prep. with **studiō parilī**.—**nūlla**: here, as often, this adj. has adverbial force, = *not at all, not a bit, never*.—**avāritia**, -ae, f., greed, avarice; **avāritiē** = **avāritiā**. Some scholars take this as an error for **amāritiē**, bitterness or bitter/ difficult times.—**cēdō**, **cēdere**, **cessī**, **cessum**, to go, withdraw; yield to, submit, grant; “cede,” “cession,” “access.”—**liberta**, -ae, f., freedwoman; “liberate.”

AVRELIA • L • L  
PHILEMATIO  
VIVA • PHILEMATIVM • SVM  
AVRELIA • NOMINITATA  
CASTA • PVDENS • VOLGEI  
nescia • FEIDA • VIRO  
VIR • CONLEIBERTVS • FVIT  
EIDEM • QVO • CAREO  
EHEV  
REE • FVIT • EE VERO • PLVS  
SVPERAQVE • PARENS  
SEPTEM • ME • NAATAM  
ANNORVM • GREMIO  
IPSE • RECEPIT • XXXX  
ANNOS • NATA • NECIS • POTI  
ILLE • MEO • OFFICIO ΣO [...  
ADSIDVO • FLOREBAT • AD • O [...  
[...]

Aurēlia L(ū ciī) l(īberta) Philēmatio.  
Vīva Philēmatium sum Aurēlia nōminītāta,  
casta, pudēns, volgei nescia, feida virō.  
Vir conleibertus fuit; eidem, quō careōēheu,  
ree fuit ee vērō plūs superāque parēns.  
Septem mē naatam annōrum gremiō ipse recēpit;  
XXXX annōs nāta necis potio[r].  
Ille meō officiō adsiduō flōrēbat ad o[mnīs].



*Funerary monument for Hermia and Philematium, Rome, Italy, early first century B.C. (CIL I<sup>2</sup>.1221 = 6.9499). British Museum, London, Great Britain*

© The Trustees of the British Museum

**Philēmatio:** = **Philēmation**, variant for **Philēmationum**, a common Greek cognomen meaning “little kiss” the sculptor of the relief perhaps deliberately plays on the woman’s name in depicting her poised to kiss her husband’s hand.—**vīvus**, -a, -um, *alive, living*; “vivid,” “vivacious,” “revive.”—**nōminatō** (1), *to call, name, term*; “nominate,” “nominal.”—**pudēns**, gen. **pudentis**, *decent, modest*; “impudent.”—**volgus** (**vulgus**), -ī, m., *common people, general public; mob, rabble*; “vulgar,” “divulge” **volgei** = **volgī**.—**nescius**, -a, -um, *not knowing, ignorant (of)*; “nescience,” “nescient.”—**feida**: = **fīda**.—**conlībērtus**, -ī, m., *fellow freedman, i.e., having the same patron (patrōnus)*; “liberated.”—**eidem**: = **īdem**, not to be confused with dat. **eīdem**.—**ēheu**, interj., *oh, alas*, expressing sadness or dismay.—**ree**: = **rē**, *in fact*.—**vērūm**, -ī, n., *truth*; **ee vērō** = **ē vērō**, idiom, *in truth*; “verify,” “very.”—**plūs**, adv., *more; furthermore, in addition*; “plural.”—**superā**: = **suprā**, adv., *over, above, beyond*; “supraliminal.”—**parēns**, **parentis**, m./ f., *parent*, here in the sense of a protector.—**naatam**: = **nātam**, *born* (cf. **nāta**, with the single long ā instead of the double aa, in the next line) + gen. or acc. = *at the age (of)*; perf. pass. partic. with **mē**.—**gremium**, -ī, n., *lap, bosom; heart*.—**XXXX**: a common variant, especially in early inscriptions, for the Roman numeral **XL**; in reading the inscription, a Roman would say aloud “**quadrāgintā**” (40), a 4-syllable word

that fills out the metrical pattern of the verse.—**nex, necis**, f., *killing, murder; death*; “internecine.”—**potiō, potīre, potīvī, potītum**, + gen., *to put (someone) under the power (of)*; “potent,” “potential.”—**Σ**: the engraver (**sculptor**) used this symbol, seen in the accompanying photo and transcription, to indicate that **o(r)** on this line was a continuation of **poti** in the preceding line; cf. our use of the caret (^) to indicate omission of a letter or word in a manuscript.—**adsiduus, -a, -um**, *persistent, steadfast, constant*; “assiduous.”—**flōreō, flōrēre, flōruī**, *to put forth flowers, blossom, bloom; prosper, flourish*; “florid,” “floruit.”—**ad**: with **omnīs** (= acc. **omnēs**) here, *before, in the eyes of*; other editors have different conjectures for what is missing here, and at least one line following has been lost.

**QUAESTIŌNĒS**: Which of the two decedents died first? On which of the two do both epitaphs chiefly focus? What can be learned from these inscriptions about Roman views of spousal virtue?

## To Jupiter Optimus Maximus

IOVI • O • M CETERISQ • DIIS DEABVSQ • IMMORT TIB • CL •  
 DEMETRIVS DOM • NICOMED V • E • PROC • AVGG • NN ITEM • CC •  
 EPISCEPSEOS CHORAE • INFERIORIS

Iovī O(ptimō) M(aximō) cēterīsq(ue) diīs deābusq(ue) immort(ālibus)  
 Tib(erius) Cl(audius) Dēmētrius, dom(ō) Nīcomēd(iā), v(ir) ē(gregius), pr  
 ōc(ūrātor) Aug(ustōrum) n(ostrōrum) item ((ducēnārius)) episcepseōs chō  
 rae īferiōris.

*CIL* 5.7870: Religious dedication set up by Tiberius Claudius Demetrius, a provincial magistrate in France, probably procurator of the Maritime Alps; from Nice, France; 3rd cent. A.D..

**Iuppiter, Iovis**, m., *Jupiter, Jove*; **Optimus** and **Maximus** were two of the god’s standard epithets; “jovial.”—**cēterī, -ae, -a**, *the remaining, the rest, the other*; “etc.” = “et cetera.”—**diīs**: alternate form of **deīs**.—**domus, -ūs**, f., *house, home*; the noun has some 2nd-decl. forms, including the abl. **domō** used here; “domestic,” “domicile.”—**ēgregius, -a, -um** (from **ex** + **grex** = “out of the herd/flock”), *outstanding, excellent*; “egregious.”—**prōcūrātor, prōcūrātōris**, m.,

*caretaker, manager; procurator*, title of various posts in the imperial government, including financial and other administrators in the provinces, as here.—**AVGG**: = **Augustōrum**, i.e., Valerian and his son Gallienus, who ruled Rome as co-emperors between A.D.. 254 and 260; double-letter abbreviations in Lat. inscriptions, like **GG**, **NN**, and **CC** here, typically indicate pl. words.—**item**, adv., *similarly; likewise, in addition*.—**ducēnārius**, -ī, m., *ducenarius*, a high-ranking procurator, paid an annual salary of 200,000 sesterces for his services; the word comes from the adj. **ducēnārius**, -a, -um, *of or concerning 200*, hence the abbreviation **CC**, from **centum**.—**episcepseōs**: gen. of a Greek loan word, = *of/ for the oversight*.—**chōra**, -ae, f., a Greek term = *country district*, outside a city.—**īnferus**, -a, -um, *situated below, lower; southerly; near the sea*; “infernal” the reference here is to the area around Nice, where the monument was found, in the vicinity of the Maritime Alps.



*Dedicatory inscription to Jupiter, Nice, France, third century A.D..  
(CIL 5.7870)*

© DeA Picture Library / Art Resource, NY; photo: C. Sappa

## The Pillar of Nautes

TIB • CAESARE AVG • IOVI • OPTVM MAXSVMO • O NAVTAE •

PARISIAC[...PVBLICE • POSIERV N[...  
Tib(eriō) Caesare Aug(ustō), Iovī Optumō Maxsumō nautae Parisiac[ī] p  
ūblicē posiērun[t].

*CIL* 13.3026: Inscription from one segment of a four-sided altar unearthed in 1710–1711 during excavations beneath the cathedral of Notre Dame in Paris, and dated to A.D. 14–37 by its reference to the emperor Tiberius; the monument, consisting originally of eight limestone blocks, was dedicated to several deities, both Roman (among them Vulcan, Mars, Castor, and Pollux) and Gallic/ Celtic (including Cernunnos, Esus, Tarvos Trigaranus, and Smertios), evidence of the religious syncretism of the period.

**Optumō Maxsumō:** = **Optimō Maximō**, common epithet of Jupiter, as noted in the comments on the preceding inscription; the spelling variants reflect local pronunciation. When occasionally a **sculptor** ran out of room to finish engraving a word at the end of a line, he would add the final letter(s) just beneath that word on the following line, as here with the **O** of **OPTVMO** and below with the **N[T]** of **POSIERVNT**: ever had a similar problem when lettering a sign for your annual garage sale?—**nautae**: likely a cohort responsible for traffic and transport on the river Seine (Lat. **Sēquana**).—**Parisiacus, -a, -um**, *of the Parisii*, a Gallic tribe in the Roman province of Gallia Lugdunensis whose chief city was Lutetia Parisiorum on the Seine, ultimately the modern Paris.—**pūblicē**, adv., *in the name of the state, officially; at public expense*.—**posiērun[t]**: = **posuērunt**.



*Inscription to Jupiter, Paris, France, A.D.. 14–37 (CIL 13.3026).  
Musée National du Moyen Age—Thermes de Cluny, Paris, France  
Réunion des Musées Nationaux / Art Resource, NY*

## PRŌVERBIA ET DICTA

1. Plūrēs amīcōs mēnsa quam mēns concipit. (Publilius Sent.: **concupiō, concipere, concēpī, conceptum**, to receive, take in; conceive, produce; “conception” note the wordplay in **mēnsa/ mēns**.)
2. Amīcō fīrmō nihil emī melius potest. (Publilius Sent.: **fīrmus, -a, -um**, firm, strong; reliable; “firmament,” “affirm,” “confirm.”—**emō, emere, emī, emptum**, to buy, purchase; “redeem,” “redemption,” “caveat emptor.”)
3. Ignis aurum probat, miseria fortēs virōs. (Seneca Prov. 5.9: **aurum, -ī, n.**, gold; “aureole,” “Au.” [abbreviation for the element gold].—**miseria, -ae, f.**, wretchedness, affliction, distress; “misery.”)
4. Melius est nōmen bonum quam dīvitiae multae. (Proverbs 22.1.)
5. Discipulus est priōris posterior diēs. (Publilius Sent.: **posterus, -a, -**

- um**, occurring hereafter, future, later [i.e., temporally]; back, behind [spatially]; “posterity,” “posterior.”)
6. *īracundiam quī vincit, hostem superat maximum.* (Publilius *Sent.*: **īracundia**, -ae, f., proneness to anger [**īra**], irascibility.)
  7. *Malus bonum ubi sē simulat, tunc est pessimus.* (Publilius *Sent.*: **bonum...sē**: sc. **esse**.—**simulō** [1], to pretend [that]; “simulate,” “simulation.”—**tunc** = **tum**.)
  8. *Malus animus in sēcrētō peius cōgitat.* (Publilius *Sent.*: **sēcrētum**, -ī, n., seclusion, retirement; privacy, concealment; secret.)
  9. *Nūlla hominī maior poena est quam infēlicitās.* (Publilius *Sent.*: **infēlicitās**, **infēlicitātis**, f., misfortune, unhappiness; “infelicitous,” “infelicity.”)
  10. *Fermēācerrima proximōrum odia sunt.* (Tacitus *Hist.* 4.70: **ferē** and **fermē**, adv., approximately, practically; in most cases, usually, generally.—**proximus**, -a, -um, superl. adj. from the adv. **prope** [near; compar. **propius**], nearest, closest, here referring to relatives or close associates; “proximate,” “proximity.”)
  11. *Ubi peccat aetās maior, male discit minor.* (Publilius *Sent.*: **peccō** [1], to sin, do wrong; “peccadillo.”—**male**, adv., badly, ill, wrongly; “malady,” “malevolent.”)
  12. *Nec scrībere tantum nec tantum legere dēbēmus* (Seneca *Ep.* 84.2.)

## LITTERĀTRĀ

### Love Is Blind—Really!

*Fōrmōsam sānē, sed caecus, dīligit Asper;  
plūs ergō, ut rēs est, quam videt Asper amat.*

Martial *Epig.* 8.51: In poor Asper’s case, love is quite literally blind!

**fōrmōsus**, -a, -um, shapely, beautiful, attractive; “formalize.”—**sānē**, adv., soundly; sensibly; modifying adjectives and other adverbs, very, decidedly, quite.—**sed caecus**: sc. **est**.—**Asper**: the man’s cognomen has unfortunate connotations.—**ergō**, adv., therefore.—**ut rēs est**: an idiom rather like our “as

things stand.”

**Quaestiō:** In what sense does poor Asper’s predicament apply to all infatuated lovers?

## French Toast sans Eggs?

Aliter dulcia:

Silīgineōs rāsōs frangis, et buccellās maiōrēs faciēs; in lacte īfundis, frīgis et in oleō, mel super-fundis et īferēs.

Apicius *Coq. 7, Politeles* (“Extravagant Dishes”), 11.3: Recipe for a dessert you can try making with your left-over bread! For the Roman gourmet Apicius and his cookbook, see “Something Fishy?” in Capvt XIV.

**aliter**, adv., *in another way, in other ways, otherwise, differently*; “alias,” “alibi.”—**dulcia**: here used as a SUBSTANTIVE.—**silīgineus, -a, -um**, (*made of*) **wheat** (**silīgō**, a type of soft wheat); sc. **pānēs**, from **pānis, pānis**, m., *bread*; “pantry,” “companion.”—**rādō, rādere, rāsī, rāsum**, *to scrape (off)*; “abrade,” “abrasive” by **rāsōs** Apicius means you should remove the crust.—**frangō, frangere, frēgī, fractum**, *to break, shatter*; “frangible,” “fragile,” “fracture.”—**buccella, -ae, f.**, *small mouthful of food, bite-sized portions*; DIMINUTIVE of **bucca**, *cheek, mouth*; “buccal.”—**lac, lactis**, n., *milk*; “lactose,” “lactation.”—**īfundō, īfundere, īfūdī, īfūsum**, *to pour in/into*; “infusion.”—**frīgō, frīgere, frīxī, frīctum**, *to roast, parch, fry*; “fry,” “Fritos.”—**oleum, -ī, n.**, *olive oil*; “oleomargarine.”—**mel, mellis**, n., *honey*; “mellifluous.”—**superfundō, superfundere, superfūdī, superfūsum**, *to pour over*; “superfuse.”—**īferō, īferre**, irreg., 3rd conj., *to bring in; serve*; “infer,” “inference,” “offer.”

## GRAMMATICA

**Adiectīva:** List all the adjectives in this chapter’s readings that have irregular comparative and/or superlative degree forms; for those that are positive degree in the readings, identify the comparative and superlative degree forms; for those that are comparative, give the positive and



superlative forms; for the superlatives, give the positive and comparative. Consult the **Summārium Fōrmārum** appendix, if necessary.

## CAPVT XXVIII

# Curses, Comestibles, and a Birthday Surprise

This chapter's readings include a slave collar inscription, a father's epitaph for his young daughter and a son's for his father (the latter with a curious warning), graffiti scribbled by folks beseeching the gods' blessings on themselves or their lovers, and by two Pompeians cursing a political candidate and some other poor wretch. Among the literary selections are Apicius' recipe for asparagus, a note to accompany a gift of cheese, an epigram by Martial praising a stenographer's quick hand, and a celebratory poem about her birthday plans composed by Sulpicia, the only Roman woman whose formal verse has survived from antiquity. The chapter's proverbs and maxims illuminate Roman views on a range of topics, from society's tendency to subvert the law in times of war, to the familiar dictum against gluttony, that we should eat to live, not live to eat.

**Grammatica nova:** Subjunctive mood; present subjunctive; jussive and purpose clauses.

## INSCRIPTIONES

### A Fugitive Slave

TENE ME NE FVGIA • ET • REVO CA ME AD DOMNVM EVVIVENTIVM  
• IN ARA CALLISTI

Tenē mē nē fugia<m>, et revocā mē ad dom<i>nu<m> meu<m> Vīventium  
in ār<e>ā Callistī.

*CIL* 15.7193: From a bronze collar pendant worn by a slave of Viventius, with instructions on where to return him in case he is apprehended as a runaway; some scholars suppose the object is from a dog collar, but it is more likely from a slave identification collar, a large number of which, with similar formulaic language, survive from antiquity, some found in Christian catacombs. Such

collars were not worn by all slaves but by previous, or likely, offenders.



*Bronze slave collar pendant, Rome, Italy, third–fourth century A.D..  
(CIL 15.7193). British Museum, London, Great Britain*

© The Trustees of the British Museum

**revocō** (1), *to call back, recall; bring back, return; “revoke,” “revocation.”*—**dominus**, -ī, m., *master, lord; “dominate,” “dominion.”*—**ārea**, -ae, f., *open space, forecourt, courtyard; “area” the ārea Callistī*, known only from this collar tag, has been identified as located near the church of Santa Maria in the Trastevere district of Rome, established in the 3rd cent. A.D. by the Christian bishop and martyr Callistus.

## TWO EPITAPHS:

### For Egnatia Florentina

EGNATIA • FLORENTINA H • S • E • S • T • T • L QVOD • PARENTI •  
FACERE • DEBVIT • FILIA • ID • IMMATVRE • FILIAE FECIT • PATER

Egnātia Flōrentīna h(īc) s(ita) e(st); s(it) t(ibi) t(erra) l(evis).  
Quod parentī facere dēbuit fīlia  
id immātūrē fīliae fēcit pater.

*CIL* 2.7.452: Epitaph from a marble stone; late 1st cent. A.D.; Cordoba. The abbreviation HSESTTL was commonly employed in funerary inscriptions. The final two lines of the edited text are in verse, the last being a perfect iambic senarius, the next-to-last somewhat irregular.

**situs, -a, -um**, *stored, deposited; laid in the grave, buried*; for **hīc situs (sita) est**, cf. “Flavius Martialis Lies Here” in Capvt XXI; **sit tibi terra levis** was likewise a standard formula in epitaphs.—**immātūrē**, adv., *prematurely, too soon, too early*; “immature.”

**QUAESTIŌNĒS**: The verse couplet exhibits a number of poetic features: identify the most striking sound effects, and also comment on the arrangement **parentī facere...fīlia X filiae fecit pater** and on how this word order is appropriate to the circumstances of the girl’s death focused upon in the couplet.

## **And for Gaius Annidienus Marcellus and Ulpia: Urinate Elsewhere!**

D M C • ANNIDIENI • MARCELLI C ANNIDIENVS • FREQVENS • EVOC  
AVG PATRI PISSIMO ET INCOMPARABILI ET • SIBI • SVISQ • LIB •  
LIBERTABVSQ • POSTERISQ • EOR VLPIAE M LIB DMOIDI • DIS •  
MANIB • NE QVIS HIC VRINA FACIAT • EX VISO • NVTRICIS

D(īs) m(ānibus) G(āī) Annidiēnī Mārcellī G(āius) Annidiēnus Frequēns, evoc(ā  
tus) Aug(ustī), patrī piissimō et incomparābilī et sibi suīsq(ue) līb(ertīs) līb(ertā  
busq(ue) posterīsq(ue) eōr(um). Ulpiae M(ārcī) līb(ertae) D<ē>mo<t>idi<s> dīs  
mānib(us). Nē quis hīc ūrīna<m> faciat. Ex vīsō nūtrīcis.

*CIL* 6.3413: Inscription from the tomb of Gaius Annidienus Marcellus, set up by his son Frequens in Rome; the dedication to the elder Annidienus is followed, rather unusually, by a dedication to Ulpia Demotis, who seems to have had some connection to the household. Admonitions against desecrating funeral sites were common—the desecration feared in this instance was unpleasant, but not, apparently, unusual; indeed, other inscriptions contain prohibitions even against defecating at sacred sites.

**dīs mānibus:** if you don't recall the meaning, see the epitaph of Lucius Annius Octavius Valerianus in Capvt XXII.—**ēvocātus, -ī, m.,** *military officer* (originally meaning a recruit, or a soldier called back to service after retirement, the term was later applied to special lieutenants, senior officers, veterans of the praetorian and urban cohorts, etc.); “evoke.”—**Augustus, -ī, m.,** *Augustus*, honorific cognomen (= “venerable,” “august”) of Rome's first emperor, nephew and adoptive son of Julius Caesar, and of subsequent emperors.—**piissimus, -a, -um,** superl. of **pius, -a, -um,** *dutiful, devoted*; “pious,” “piety.”—**incomparā bilis, -e,** *beyond comparison, unequalled, matchless*; “incomparable.”—**sibi:** reflexives sometimes refer to the person focused on in a clause, in this case the deceased, and not necessarily to the subject; cf. “Epitaph for a Patron,” Capvt XIII.—**libertus, -ī, m.,** *freedman*, and **liberta, -ae, f.,** dat. and abl. pl. (following the pattern of **dea** and **fīlia**), **libertābus, freedwoman**; “libertine.”—**posterus, -a, -um,** *occurring hereafter, later, future*; m. pl. as noun, *descendants*; “posterity” for the formulaic inclusion of the deceased person's descendants in dedicatory funerary inscriptions, see “Epitaph to His Wives,” in Capvt XXVI.—**Dēmotidis:** the restoration assumes Ulpia's cognomen was *Demotis*, from **Dēmotis, gen. Dēmotidis**; the relationship of Ulpia to Frequens and his father is unclear.—**quis, quid,** while generally interrog. (*who? what?*), is indef. after **sī, nisi, nē,** and **num,** = *anyone, anything, someone, something*.—**ūrīna, -ae, f.,** *urine*; “urinate” omission of final **-m,** as a reflection of actual speech, was common in griffiti, somewhat less so in engraved inscriptions, and so it is bracketed here as an “error.”—**vīsum, -ī, n.,** *something seen, appearance; vision, dream*.—**nūtrīx, nūtrīcis, f.,** *child's nurse, wet-nurse*; “nutrient,” “nutrition” the appended phrase **ex vīsō nūtrīcis** would ordinarily suggest that an action was somehow inspired by a dream or vision a person had experienced, but the exact meaning here is unclear: had Ulpia Demotis herself been a nurse in the household?

## EXHORTATIONS, GOOD...

### God Bless Us!

IC ABITAMVS FELICES NOS DII FACIANT

<H>īc <h>abitāmus. Fēlīcēs nōs dīl faciānt.

*CIL* 4.8670: Graffito from a column (#75) in the colonnade of the Large Palaestra near the amphitheater, Pompeii.

**habitō** (1), *to live (in), dwell*; “habitat,” “inhabit.” The omitted **h**- here in **(h)īc** **(h)abitāmus** is not so much a spelling “error” as a reflection of the writer’s pronunciation; **h** represented a weak breathing sound, or “aspirate,” that was barely pronounced at all by some speakers and commonly omitted in graffiti (cf. the cock-nev dialect of Shaw’s flower girl in *Pygmalion*, who, before her speech lessons, called her elocution teacher “’Enry’Iggins”).—**diī**: variant spelling for **deī**.

## What a Doll!

TV PVPA SIC VALEAS SIC HABEAS VENERE POMPEIANAM PROPYTIA  
MVNN VVVV

Tū pūpa, sīc valeās, sīc habeās Venere<m> Pompeiānam propytia<m>!  
MVNN V(alē)! V(alē)! V(alē)! V(alē)!

*CIL* 4.4007: Graffito from a column in the peristyle of a Pompeian house on the Vicolo di Paquio Proculo.

**pūpa**, -ae, f., *girl; doll*; “pupa,” “pupal.”—**Venus**, **Veneris**, f., *Venus*, goddess of grace, charm, love, and lovers; “venereal.”—**Pompeiānus**, -a, -um, *resident of Pompeii, Pompeian*.—**propytiam**: variant for **propitiam**, from **propitius**, -a, -um, *favorably inclined, propitious, well-disposed*; “propitiate.”—**MVNN**: this portion of the graffito, an abbreviation perhaps, is not understood (a reality with many of the graffiti from Pompeii); it may simply be a bit of decorative doodling, along with the **VVVV** following, though multiple **V**’s are seen in other inscriptions for a series of “fare thee well’s.”

## ...AND NOT SO GOOD

## No Vote for Barca!

N VEI • BARCA • TABESCAS

N(umerī) Veī Barca, tābēscās!

*CIL* 4.75: We know from other inscriptions that Numerius Veius Barca was running for the office of duumvir at Pompeii (for the duumvirate, see “Balbus for Mayor,” Capvt V ). The fellow who scribbled this graffito near one of the entrances to the amphitheater was clearly not among his supporters—perhaps he didn’t like the candidate’s “barbaric” name (the cognomen **Barca** was Punic in origin)!

**tābēscō, tābēscere, tābuī**, *to waste away, dwindle; decompose, rot*; “tabescence,” “tabescent” the verb was commonly used in curses, including one in Martial *Epig.* 12.39 (Capvt XXXI, below).

## Go Hang Yourself!

IN CRVCE FIGARVS

In cruce fīgārus!

*CIL* 4.2082: Graffito from the Stabian Baths on the Via dell’Abbondanza, Pompeii; references to crucifixion were common in Roman curses.

**crux, crucis**, *f., wooden frame on which criminals were exposed to die, cross*; “crux,” “crucify.”—**fīgō, fīgere, fīxī, fīxum**, *to drive in, fix in; fasten, fix, nail*; “crucifix,” “transfix” the misspelled personal ending in **fīgārus**, for the regular **fīgāris**, is seen elsewhere and reflects a common and perhaps regional pronunciation variant.





*Curse graffito from the Stabian Baths, Pompeii, Italy (CIL 4.2082)*  
Mathew Olkovikas (from CIL)

## PRŌVERBIA ET DICTA

1. Silent enim lēgēs inter arma. (Cicero *Mil.* 4.10: **sileō**, **silēre**, **siluī**, *to make no sound, be silent; be inactive, dormant.*)
2. Sōla virtūs praestat gaudium perpetuum, sēcūrum. (Seneca the Younger *Ep.* 3.27.3: **gaudium**, -ī, n., *joy, delight*.—**sēcūrus**, -a, -um, *free from care, untroubled, safe; “security.”*)
3. Vigilēs mundī sōl et lūna. (Lucretius *Rer. Nat.* 5.1437: **vigil**, **vigilis**, m., *watchman, sentry, guard*; “vigil,” “vigilant,” “vigilante.” An example of ELLIPSIS: what form of **sum**, **esse** might be supplied?)
4. Nōn vincitur, sed vincit quī cēdit suīs. (Publilius *Sent.*: **suīs**, i.e., *one’s family and friends.*)
5. Ē fābulīs ad facta veniāmus. (Cicero *Rep.* 2.4.)
6. Verba sapientium audiuntur in silentiō plūs quam clāmor prīncipis inter stultōs. (*Ecclesiastes* 9.17: **silentium**, -ī, n., *silence*.—**clāmor**, **clāmōris**, m., *shout, shouting*; “clamorous,” “exclamation.”)
7. Sēditō cīvium hostium est occāsiō. (Publilius *Sent.*: **sēditō**, **sēditōnis**, f., *violent political discord; rebellion, mutiny; internal strife; “sedition.”*)
8. Calamitās virtūtis occāsiō est. (Seneca *Prov.* 4.6: **calamitās**, **calamitātis**, f., *disaster, ruin, misfortune*; “calamitous.”)
9. Mēns et animus et cōnsilium et sententia cīvitātis posita est in lēgibus.

(Cicero *Clu.* 53.146.)

10. Neque mittātis margarītās vestrās ante porcōs. (*Matthew* 7.6: **margarīta**, -ae, f., *pearl*; “Margaret.”—**porcus**, -ī, m., *pig, swine*; “porcine,” “pork.”)
11. Accusātōrēs multōs esse in cīvitāte ūtile est, ut metū contineātur audācia. (Cicero *Rosc. Am.* 20.55: **accūsātor**, **accūsātōris**, m., *prosecutor, accuser; informer*.—**audācia**, -ae, f., *daring, audacity*.)
12. Nōn ut edam vīvō, sed ut vīvam edō. (Quintilian *Inst.* 9.3.85: **edō**, **edere**, **ēdī**, **ēsum**, *to eat*; “edible,” “comestible.”—**edam vīvō...vīvam edō**: the ABBA word order, a device known as CHIASMUS, serves here, as often, to emphasize the contrast.)

## LITTERĒTRVA

### Some Yummy Comestibles!

***Xenia: Cāseus Lūnēnsis: Luna Cheese***

Cāseus Ētruscae signātus imāgine Lūnae  
praestābit puerīs prandia mīlle tuīs.

Martial *Epig.* 13.30: For Martial’s *Xenia*, 127 couplets designed to accompany holiday gifts, see the notes to “**Xenia: Bōlētī**” in Capvt XVI. The elder Pliny, in his encyclopedic work titled *Historia Naturalis* (11.97.241), attests that the northern Etruscan town of Luna (modern Luni) was known for producing huge cheeses, weighing up to 1,000 pounds! Meter: elegiac couplet.

**cāseus**, -ī, m., *cheese*; “casein,” “caseinate,” and the word “cheese” itself.—**Lūnēnsis**, -e, *off/from Luna*.—**Ētruscus**, -a, -um, *of Etruria* (region of Italy just north of Rome), *Etruscan*.—**signātus**, -a, -um, *marked with a stamp*; “sign,” “signatory,” “insignia.”—**imāgō**, **imāginis**, f., *picture, likeness, image*; “imagine,” “imagination.”—**imāgine Lūnae**: a kind of trademark or logo, probably a crescent.—**prandium**, -ī, n., *midday meal, lunch*; “postprandial” (the morning meal, breakfast, was called **ientāculum** and the principal meal, in the evening, was the **cēna**).



*Cheese press from Balmuildy Fort, on the Antonine Wall, Scotland, ca. A.D.. 142–165. Hunterian Museum and Art Gallery, University of Glasgow, Glasgow, Scotland*

© Hunterian Museum and Art Gallery, University of Glasgow

## ***Asparagōs***

*Asparagōs siccābis; sūrsūm in calidam summittās; callōsiōrēs reddēs.*

Apicius *Coq.* 3, *Cēpūros* (“Kitchen gardener”), 3: Another of Apicius’ sensible and easy recipes, this one from a section of his cookbook dealing with the preparation of vegetables; for Apicius, see “Something Fishy?” in Capvt XIV.

**asparagus**, -ī, m., *asparagus*.—**siccō** (1), *to remove moisture from, dry (out); drain; “desiccate.”*—**sūrsūm**, adv., *upward, upright* (here, in order not to damage the florets: if you’ve cooked fresh asparagus, you understand Apicius’ point).—**calidus**, -a, -um, *hot; “scald”* sc. **aquam**.—**summittō** (**submittō**), **summittere**, **summīslī**, **summissum**, *to send down, drop, lower, dip; “submit,” “submissive.”*—**callōsus**, -a, -um, *tough; firm; “callous”* the point is, don’t overcook, unless you like your asparagus mushy!—**reddō** (**re + dō**), **reddere**, **reddidī**, **redditum**, *to give back, return; deliver, serve; “render,” “surrender.”*

## ***Apophorēta: Notārius***

Currant verba licet, manus est vĕlōcior illīs:

nōndum lingua suum, dextra perēgit opus.

Martial *Epig.* 14.208: The stenographer's hand is so fast it even anticipates what the speaker will say.

**notārius**, -ī, m., *shorthand writer, stenographer*.—**licet** + subjunct., *although*; “licence,” “illicit.”—**vēlōx**, gen. **vēlōcis**, *fast, swift*; “velocity.”—**nōndum**, adv., *not yet*.—**peragō**, **peragere**, **perēgī**, **perāctum**, *to drive, chase; carry out, complete, finish*.—**opus**, **operis**, n., *work, task; deed, accomplishment*; “opus,” “magnum opus.”—**suum...perēgit opus**: through a kind of elliptical expression common in Lat. verse, this obj.-verb phrase is to be taken with both subjects, **lingua** and **dextra (manus)**.

## An Unexpected Birthday Celebration

Scī's iter ex animō sublātum trīste puellae?  
Nātālī Rōmae iam licet esse suō.  
Omnibus ille diēs nōbīs nātālis agātur,  
quī nec opīnantī nunc tibi forte venit.

Sulpicia *El.* 3.15: Sulpicia, daughter of Servius Sulpicius Rufus (consul in 51 B.C.) and niece of the senator and literary patron Marcus Valerius Messalla Corvinus, is the only female literary figure from ancient Rome whose work has survived; we have several of her elegiac poems, addressed to a lover she calls “Cerinthus,” which have been preserved in the manuscripts of the contemporary elegist Tibullus. In the preceding poem (numbered 14 in Tibullus' third book) the writer complains that her uncle has invited her to celebrate her birthday at his country estate, away from Rome and thus, unhappily, away from Cerinthus. But now an unexpected change of plans makes it possible for the lovers to rendezvous.

**iter**, **itineris**, n., *journey, trip; route, road*; “itinerary.”—**sublātum**: sc. **esse**.—**trīste**: remember that noun-adj. pairs are often widely separated in Lat. poetry.—**puellae**: the speaker refers to herself.—**nātālis**, -e, *of or relating to birth*; “pre natal,” “nativity” **nātālī...suō**: sc. **diē**.—**Rōmae**: LOCATIVE case, *at/in Rome*.—**licet**, impers. + dat. (here sc. **eī** = **puellae**) + infin., *it is permitted* (to someone to do something).—**Omnibus...nōbīs**: sc. **ab**; prepositions usual in prose were

often omitted in verse.—**nec**: here, as often, = *not even*.—**opīnor, opīnārī, opīnātus sum**, *to think, suppose; imagine, expect*; “opine,” “opinion.” Though the verb is DEPONENT, having chiefly pass. forms with act. meanings, the pres. act. partic. here has the expected active sense.—**forte**, adv., *by chance, accidentally*; “fortuitous.”



*“Poetess of Pompeii,” fresco, Pompeii, Italy. Museo Archeologico Nazionale, Naples, Italy*

Scala / Art Resource, NY; photo: Fotografica Foglia

## GRAMMATICA

**Verba Subiunctīva (“subjunctive”)**: List all the present subjunctive verb forms in the chapter’s readings, and then transform them to indicatives in the same person, number, and voice; consult the **Summārium Fōrmārum**, if necessary. Identify all the purpose clauses and jussive clauses in the readings.



## CAPVT XXIX

# Gladiators, Clothes Cleaners, and the Gospel of John

The chapter's inscriptions include a painted advertisement for gladiatorial games and a wild animal hunt, a scribbled line from Vergil's *Aeneid*, another line parodying that same verse, and an epitaph to his loving and loyal wife erected by the emperor's personal secretary. Among the chapter's dicta are St. Jerome's curse on those who "said his words before him" and Vegetius' famous maxim on preparing for war. The literary selections include Martial's lament on a friend's sobriety, a Catullan elegy beseeching the gods to guarantee Lesbia's promises of love, an often quoted passage from the Gospel of Saint John, and Pliny's touching reply to a letter from his wife Calpurnia. Remember to read each selection aloud, and read for comprehension, before translating.

**Grammatica nova:** Imperfect subjunctive; present and imperfect subjunctive of **sum** and **possum**; result clauses.

## INSCRIPTIÖNES

### A Hero and...the Laundry Guys

...]RMA VIRVMQVE CANO TROIA QVI PRIMVS AB ORIS

[A]rma virumque canō Trōia<e> quī prīmus ab ōrīs.

*CIL* 4.4832: Lines from poetry, especially Vergil, appear frequently among the graffiti at Pompeii—see the notes to “Pansa for Aedile” in Capvt XXIV; the person who scribbled this opening line from Book One of Vergil's *Aeneid* on a wall near the entrance of a house (a schoolboy perhaps, as it's written at a child's height) misspelled **Trōiae**—hmm, should we drop his grade to “A—”?

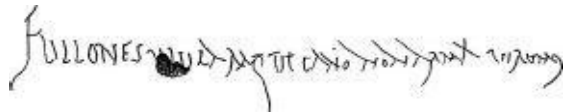
FVLLONES VLVLAMQVE CANO NON ARMA VIRVMQ



Fullōnēs ululamque canō, nōn arma virumq(ue).

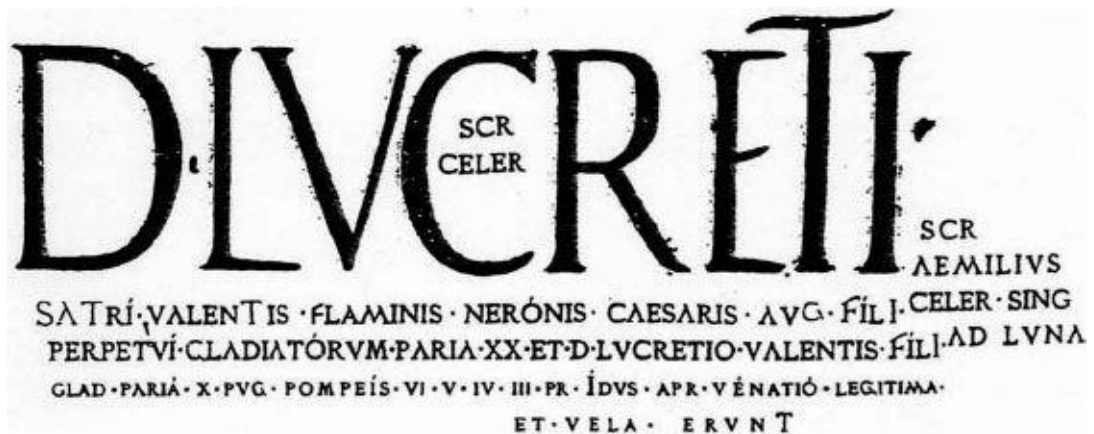
*CIL 4.9131*: Graffito found outside the entrance to the combined house and shop of the fuller M. Fabius Ululitremulus, on the Via dell'Abbondanza. This scribbler knew the *Aeneid* and parodied its opening verse, in perfect dactylic hexameter rhythms, to poke fun at the local laundrymen and at Fabius' cognomen!—near the graffito was also a drawing of Aeneas himself and his **pater** Anchises.

**fullō, fullōnis**, m., *fuller, launderer*; for the fuller Crescens, see “Hey, Sweetheart,” in Capvt XVI.—**ulula, -ae**, f., *owl, screech owl*; “ululate,” “ululation” the owl was sacred to Minerva, who seems to have been patron deity of local laundries! The shop owner's name, “Ululitremulus,” means “owl-fearing,” presumably from reverence for the goddess.—**canō, canere, cecinī, cantum**, *to sing (about); “chant,” “incantation.”*



*Graffito from the shop of M. Fabius Ululitremulus, Via dell'Abbondanza, Pompeii, Italy (CIL 4.9131)*

## Gladiators, Wild Animal Hunts, and...“Air Conditioning”



DIVCRETI  
SCR  
CELER  
SCR  
AEMILIVS  
SATRI VALENTIS FLAMINIS NERONIS CAESARIS AVG FILI CELER SING  
PERPETVI CLADIATORVM PARI XX ET D LVCRETIO VALENTIS FILI AD LVNA  
GLAD PARI X PVG POMPEIS VI V IV III PR IDVS APR V ENATIO LEGITIMA  
ET VELA ERVNT

*Gladiatorial game announcement, Via di Nola, Pompeii, Italy (CIL 4.3884)*

Scr(īpsit) Celer. D(ecimī) Lucrētī Satrī Valentis, flāminis Nerōnis Caesaris, Aug(ustī) fīlī, perpetuī, gladiātōrum pāria XX et D(ecimī) Lucrētiō Valentis fīlī glad(iātōrum) pāria X pug(nābunt) Pompeīs VI, V, IV, III, pr(īdiē) Idūs Apr(īlēs). Vēnātiō lēgitima et vēla erunt. Scr(īpsit) Aemilius Celer sing(ulus) ad lūna<m>.

*CIL* 4.3884: A dipinto painted by Aemilius Celer among the **ēdicta munerum ēdendōrum** (*announcements of forthcoming games*: see Capvt XIX) on an exterior wall of an apartment house on the Via di Nola at Pompeii, advertising gladiatorial games sponsored by Decimus Lucretius Satrius Valens and his son. The inscription (and three similar **ēdicta** also mentioning Satrius' games) is usually assigned to A.D.. 50–54, since Nero, mentioned here as the emperor's son, was adopted by Claudius in 50 and then succeeded him four years later; but some scholars argue for a later date, supposing the reference to the father's priesthood under Nero was meant to enhance the family's prestige at a time when the son was running for political office. In two of the other dipinti (*CIL* 4.7992 and 7995) Nero's name was partially painted over, doubtless after his suicide in 68, an example of **damnātiō memoriae**, the Roman practice, generally by senatorial decree, of removing from inscriptions the names of disgraced emperors and other political figures. Note that Celer uses a mark called an **apex** in Latin, and resembling an acute accent, to indicate many of the long vowels, a device seen in other dipinti; like many a modern Latin student, the scribe fails to mark several vowels that are long, and erroneously marks one (the final -a in the second occurrence of **pāria** ) that is in fact short.

**Scrīpsit Celer**: Celer wanted to insure he received proper credit for lettering the notice, so he signed it twice!—his signature appears on other such dipinti, so he was apparently a professional sign painter.—**flāmen, flāminis**, m., *flamen*, a high priest in charge of the cult of a particular deity or, during the imperial period, of the emperor; Satrius was **flāmen perpetuus** to Nero.—**Augustī**: here the reigning “Augustus,” i.e., Claudius, emperor A.D.. 41–54.—**fīlī**: a common alternate for **fīliī**.—**gladiātor, gladiātōris**, m., *one who fought with a sword (gladius) or other weapon for public entertainment, gladiator*.—**pār, paris**, n., *set of two, pair*; “parity.”—**Lucrētiō**: a scribal error—ha, Celer's error!—for **Lucrētiī**.—**Pompe(i)ī, -ōrum**, m. pl., *Pompeii*; here LOCATIVE case, used

with city names, = *at Pompeii*.—**prīdiē**, adv., *the day before*.—**īdūs**, **īduum**, f. pl., *the Ides*: the 12 months in the imperial Roman calendar each had three named days, the “Kalends,” which was the 1st day of the month, the “Nones,” which was the 7th in March, May, July, and October, and the 5th in the others, and the “Ides,” which was the 15th in March, May, July, and October, the 13th in the others. The remaining days were identified as so many days before the Ides, the Nones, or the Kalends; the Roman counting system was “inclusive,” meaning that **III īdūs Apr.**, *three days before the Ides of April* = April 11 (11–12–13 = 3 days, counting inclusively): so, what was the full range of dates advertised for the games here?—**Aprīlis**, **Aprīlis**, m., *(month of) April*.—**vēnātiō**, **vēnātiōnis**, f., *hunting animals; animal hunt*, a popular entertainment, featuring gladiators hunting and fighting wild beasts (see Capvt XIX).—**lēgitimus**, -a, -um, *of the law, legal; customary, usual; “legitimate,” “legitimize.”*—**vēlum**, -ī, n., *awning; “velar,” “veil.”*—**vēnātiō lēgitima et vēla: lēgitima** because audiences came to expect wild animal hunts at these shows, and awnings too: see “**Apophorēta: Causea**” in Capvt XI and “Under the Big Top” in Capvt XIX.—**singulus**, -a, -um, *one each; individual, single, alone*.—**ad lūnam**: *by moonlight*.

## Do Not Desecrate

ITA • TIBI • CONTINGANT QVAE • VIS • VT • TV • HOC SACRVM • NON •  
VIOLES

Ita tibi contingant quae vīs ut tū hoc sacrum nōn violēs.

CIL 5.7475: Inscription from the small town of Industria, near Turin in northern Italy. The prohibition **nōlī violāre**, *do not violate*, was common in epitaphs.

**contingō**, **contingere**, **contigī**, **contāctum**, *to touch, border on; + dat., fall to one’s lot, happen (to); “contingency,” “contiguous,” “contact.”*—**vīs**, *you want*, from irreg. verb **volō**.—**sacer**, -cra, -crum, *consecrated to a deity, sacred (to); sc. locum*.—**violō** (1), *to desecrate, violate, profane; treat violently, injure; “violation,” “involute.”*

## Epitaph to a Devoted Wife

VERNASIAE CYCLADI CONIVGI • OPTIMAE VIX • ANN • XXVII  
VITALIS • AVG • L SCRIB • CVB F A P

Vernasiae Cycladī, coniugī optimae; vīx(it) ann(is) XXVII; Vītālis,  
Aug(ustī) l(ībertus), scrīb(a) cub(iculāris). F(īdēlissimae),  
a(mantissimae), p(iissimae).

*CIL* 6.8769: Funerary inscription to Vernasia Cyclas, set up by her husband Vitalis, a former slave working in the imperial household; from a covered marble cinerary urn (ca. 2' high) found in Rome and dating to the 1st cent. A.D.. Husband and wife are depicted on the urn hand in hand, and with a variety of architectural and other motifs, including laurel garlands and wedding torches, emblematic of their marriage and domestic life. Both cremation and inhumation were practiced in Rome, though inhumation became increasingly more widespread from the 3rd cent. A.D.. onward.



*Funerary monument for Vernasia Cyclas, Rome, Italy, first century A.D.. (CIL 6.8769). British Museum, London, Great Britain*

© The Trustees of the British Museum

**Cyclas, Cycladis**, f., *Cyclas*, here a cognomen suggesting the woman was Greek and from the Aegean island group known as the Cyclades.—**coniūnx, coniugis**, m. or f., *spouse*; “conjugal.”—**Augustus, -ī**, m., *Augustus*, honorific cognomen (= “venerable,” “august”) of Rome’s first emperor, the nephew and adoptive son of Julius Caesar, and of subsequent emperors.—**libertus, -ī**, m., *former slave, freedman*; “liberty.”—**scrība, -ae**, m., *writer, author; clerk, secretary, scribe*.—**cubiculāris, -e**, of or proper to a bedroom; “cubicle” with **scrība** here = *private, personal*.—**piissimus, -a, -um**, superl. of **pīus, -a, -um**, *dutiful, devoted*; “pious,” “piety.”

## PRŌVERBIA ET DICTA

1. Nē musca quidem. (Erasmus *Ad.* 2.1.84: **musca, -ae**, f., *fly*.)
2. Alit lēctiō ingenium. (Seneca *Ep.* 84.1: **lēctiō, lēctiōnis**, f., *reading*; “lectern,” “lecture.”)
3. Dum nōs fāta sinunt, oculōs satiēmus amōre: nox tibi longa venit, nec reditūra diēs. (Propertius *El.* 2.15.23–24: **sinō, sinere, sīvī, situm**, to allow, permit.—**redeō, redīre, rediī, reditum**, to go back, return.)
4. Crās amet quī numquam amāvit quīque amāvit crās amet. (*Pervigilium Veneris* 1.)
5. Dīligere parentīs prīma nātūrae lēx. (Valerius Maximus *Fact. et Dict.* 5.4.7: **parentīs: -īs** was a common alternate ending for acc. -ēs.)
6. Fraus est accipere, quod nōn possīs reddere. (Publilius *Sent.*: **fraus, fraudis**, f., *detriment, harm; wrongdoing, crime; dishonest conduct, deceit*; “fraudulent.”—**accipere**: i.e., as a loan.—**reddō, reddere, reddidī, redditum**, to give back, return; deliver, serve; “render,” “rendition.”—**possīs**: POTENTIAL SUBJUNCT, *may be able*.)
7. Ex igne ut fūmus, sic fāma ex crimine surgit. (Cato *Dist.* Appendix 14: **fūmus, -ī**, m., *smoke, fumes*.—**crīmen, crīminis**, n., *charge*,

- accusation; misdeed, crime; “incriminate.”*)
8. *Prō captū lectōris habent sua fāta libellī.* (Terentianus Maurus *Lit.* 1.1286: **prō**: here, *in accordance with, depending upon*.—**captus**, -ūs, m., *capacity, ability*.—**lēctor**, **lēctōris**, m., *reader*.)
  9. *Lēge dūrā vīvunt mulierēs.* (Plautus *Merc.* 817: **mulier**, **mulieris**, f., *woman*.)
  10. *Nīl est amōre vērītātis celsius.* (Prudentius *Perist.* 10.388: **nīl** = **nihil**.—**celsus**, -a, -um, *high, lofty, tall*; “*excelsior*.”)
  11. *Pereant quī ante nōs nostra dīxērunt.* (Jerome *Ec.* 1.9: **pereant**: pres. subjunct. of irreg. **pereō**, **perīre**, **periī**, **peritum**, *to perish, be destroyed*.)
  12. *Igitur quī dēsīderat pācem, praeparet bellum; quī victōriam cupit, mī litēs imbuat dīligenter.* (Vegetius *Mil.* 3, Prologue: **praeparō** [1], *to furnish beforehand; prepare [for]*; “*preparation*.”—**imbuō**, **imbuere**, **imbuī**, **imbūtum**, *to drench, steep; instruct, train*; “*imbue*.”—**dī ligenter**, adv., *diligently*.)

## LITTERATRVA

### Pliny Replies to a Letter from His Wife

C. Plīnius Calpurniae suae s.

Scribis tē absentīā meā nōn mediocriter adficiūnumque habēre sōlācium, quod prō mē libellōs meōs teneās, saepe etiam in vēstīgiō meō collocēs. Grātum est quod nōs requīris, grātum quod hīs fōmentīs acquiēscis; invicem ego epistulās tuās lēctitō atque identidem in manūs quasi novās sūmō. Sed eō magis ad dēsīderium tuī accendor: nam cuius litterae tantum habent suāvītātis, huius sermōnibus quantum dulcēdinis inest! Tū tamen quam frequentissimē scrībe, licet hoc ita mē dēlectet ut torqueat. Valē.

Pliny *Ep.* 6.7: Gaius Plinius Caecilius Secundus (ca. A.D.. 61–112), or “Pliny the Younger” as he is usually called, was an important political and literary figure during the reigns of the emperors Domitian, Nerva, and Trajan. His surviving works include 10 volumes of letters, both personal and political, most of them highly polished and intended ultimately for publication; this letter, the first of

several presented in the remaining chapters of this book, is addressed to his third wife, Calpurnia, who had written saying how much she missed him in his absence.

**C.:** = **Gāius**; see notes to “To the Nephew of Augustus,” Capvt IX.—**s.:** = **salūtem (dīcit)**, a standard formula in the “salutation” of Roman letters, with the sender’s name in the nom. case and the recipient’s in the dat. case.—**absentia**, -ae, f., *being away, absence*.—**mediocriter**, adv., *moderately, tolerably*; with a negative, *to no small extent, exceedingly*.—**adficiō, adficere, adfēcī, adfectum**, *to affect; afflict, weaken*; “affection.”—**quod**: here, as often, *(the fact) that*, in APPOSITION with **sōlācium**.—**vēstīgium**, -ī, n., *footprint, track; position, place (where one is or used to be)*; “vestige.”—**collocō** (1), *to place (together), put, arrange*; “collocation.”—**teneās...collocēs**: the verb in a subordinate clause within IND. STATE. is typically in the subjunct. mood.—**requīrō, requīrere, requīsivī, requīsītum**, *to seek, ask for; miss, need, require*; “requisite,” “prerequisite.”—**fōmentum**, -ī, n., *medical, usually pl., soothing application, compress, dressing; remedy, solace*; “foment.”—**acquiēscō, acquiēscere, acquiēvī**, *to rest, relax; find comfort or relief (in)*; “acquiesce.”—**invicem**, adv., *in turn; reciprocally, likewise*.—**lēctitō** (1), *to read repeatedly*.—**identidem**, adv., *repeatedly, again and again*.—**quasi**, adv. or conj., *as if, as it were*; “quasi.”—**sūmō, sūmere, sūmpsī, sūmptum**, *to take (up), assume*; “assumption,” “consumption.”—**eō**, adv. (abl. of **id**), *for that reason, therefore*; with comparatives, *by that degree, so much*.—**magis**, adv., *more, rather*; “magisterial.”—**dēsīderium**, -ī, n., *desire, longing*; “desiderata,” “desiderative.”—**accendō, accendere, accendī, accēsum**, *to set on fire, ignite; stir up, arouse*; “censer,” “incense.”—**suāvitās, suāvitātis**, f., *pleasantness, sweetness; charm*; “suave,” “suavity.”—**sermō, sermōnis**, m., *conversation, talk*; “sermon.”—**quantus, -a, -um**, *how large, how great, how much*; “quantum,” “quantity,” “quantify.”—**cuius litterae tantum...huius sermōnis quantum**: this sort of perfect ABC—ABC parallelism is a common feature of formal Lat. prose, and awareness of it can be a real aid to reading comprehension and translation.—**dulcēdō, dulcēdinis**, f., *sweetness; pleasantness, charm*; “dulcimer,” “dulcet.”—**īnsum, inesse, īnfuī**, *to be in*.—**frequenter**, adv., *in crowds, densely; often, frequently*.—**licet** + subjunct., *although*.—**torqueō, torquēre, torsī, tortum**, *to twist tightly; wind, wrap; torture*; “torque,” “torsion,” “contort.”

## What Good's a Sober Friend?

Siccus, sōbrius est Aper; quid ad mē?  
Servum sīc ego laudō, nōn amīcum.

Martial *Epig.* 12.30: The addressee's name, **Aper**, means *boar*; Martial found him a bore. Meter: hendecasyllabic.

**siccus, -a, -um**, *free from moisture, dry; sober, abstemious*; “dessicated.”—**sōbrius, -a, -um**, *not intoxicated, sober; staid, temperate*; “sobriety.”

## Endless Love?

Iūcundum, mea vīta, mihi prōpōnis amōrem  
hunc nostrum inter nōs perpetuumque fore.  
Dī magnī, facite ut vērē prōmittere possit  
atque id sincērē dīcat et ex animō,  
ut liceat nōbīs tōtā perdūcere vītā  
aeternum hoc sānctae foedus amīcitiae.

Catullus *Carm.* 109: Catullus (Gaius Valerius Catullus, ca. 84–54 B.C.) here addresses hopefully, and anonymously, the mistress whom he calls “Lesbia” in many of the two dozen poems he wrote about their first infatuation, their torrid romance, and their eventual, and to him devastating, breakup; the woman's real name was Clodia, and she was the wife of the Roman senator Quintus Caecilius Metellus Celer, and so the pseudonym, while conventional, had a certain expediency.

**iūcundum...perpetuumque**: both are PRED. ADJECTIVES with **fore**.—**prōpōnō, prōpōnere, prōposuī, prōpositum**, *to put forward, propose*; “proposition.”—**fore**: common alternate form for **futūrum esse**.—**facite ut**: **facere** in the sense of *to make it happen* = *to see to it* was commonly used with **ut** + subjunct. in VOLITIVE CLAUSES, i.e. clauses indicating desired actions, and in RESULT CLAUSES.—**vērē**: adv. from **vērus, -a, -um**.—**prōmittō, prōmittere, prōmīsī, prōmissum**, *to send forth; promise*; “promissory.”—**sincērē**, adv., *soundly; truly, honestly*; “sincerely.”—**licet, licēre, licuit**, impers. + dat. + infin., *it is permitted* (to someone to do something), *one may*; “license,”



“illicit.”—**perducō, perducere, perduxī, perductum**, to conduct, bring, take; extend, prolong, continue.—**aeternus, -a, -um**, through the ages, eternal; “eternity.”—**sāctus, -a, -um**, sacred, holy; “sanction,” “sanctuary.”—**foedus, foederis, n.**, formal agreement between states, pact, treaty; compact, bond; “confederate,” “confederation.”

**QUAESTIŌNĒS:** Identify three or four specific details of the speaker’s language that suggest he lacks confidence in his lover’s promises. Which of his words imply that he here views the relationship as something more than merely physical? How does the INTERLOCKING WORD ORDER employed in the closing verse (adj.<sup>1</sup>—adj.<sup>2</sup>—noun<sup>1</sup>—noun<sup>2</sup>) enhance the line’s meaning?

## His Only Begotten Son

Sic enim dīlēxit Deus mundum ut Fīlium suum ūnigenitum daret, ut omnis quī crēdit in eum nōn pereat sed habeat vītā aeternā. Nōn enim mīsit Deus Fīlium suum in mundum ut iūdicet mundum sed ut salvētur mundus per ipsum. Quī crēdit in eum nōn iūdicātur; quī autem nōn crēdit iam iūdicātus est, quia nōn crēdidit in nōmine ūnigenitī Fīliī Deī. Hoc est autem iūdicium: quia lūx vēnit in mundum et dīlēxērunt hominēs magis tenebrās quam lūcem, erant enim eōrum mala opera. Omnis enim quī mala agit ōdit lūcem et nōn venit ad lūcem, ut nōn arguantur opera eius. Quī autem facit vērītatem venit ad lūcem ut manifestentur eius opera, quia in Deō sunt facta.

*John 3.16–21:* A passage from the Gospel of John in St. Jerome’s Latin translation of the Bible, known as the “Vulgate” (see Capvt XIX).

**ūnigenitus, -a, -um**, only begotten, only, single.—**pereat**: pres. subjunct. of irreg. **pereō, perīre, perīī, peritum**, to perish, be destroyed.—**iūdicō** (1), to judge, try, pass judgment on; judge guilty, condemn; “adjudicate.”—**salvō** (1), to save; “salvation.”—**quia**, conj., since, because.—**iūdicium**: i.e., the reason for his condemnation.—**tenebrae, -ārum**, f. pl., darkness; mental darkness, ignorance; “tenebrous.”—**opus, operis, n.**, work, task; deed; “opus,” “opera,” “magnum opus.”—**arguō, arguere, arguī, argūtum**, to show, reveal; allege, assert; condemn, blame; “argument.”—**facit vērītatem**: i.e., acts in accordance with divine law.—**manifestō** (1), to make visible, reveal; “manifest,” “manifesto.”

## GRAMMATICA

**Verba Subiunctiva:** List all the present and imperfect subjunctive verb forms in the chapter's readings, and then transform them to indicatives in the same person, number, and voice; consult the **Summārium Fōrmārum** appendix to check your work. Identify all the purpose, result, and jussive clauses in the readings.

CAPVT XXX

# Campaigning, Counting Kisses, and a Cool Miss Named “Snow White”

You’ll read in this chapter an inscription from the restored Temple of Saturn in Rome, a Christian inscription from Algeria, and three electoral programmata promoting candidates for aedile, including one supported by Pompeii’s felt makers and another who was the barbers’ choice! The *Prōverbia et Dicta* advise us on the virulence of malicious gossip and the silent advance of old age. The chapter’s literary selections include Catullus’ reply to Lesbia’s calculating query, “How many kisses?”, an epistle by Seneca on how to get the most from one’s reading and on what truly makes a man rich or poor, another of Pliny’s letters to his wife Calpurnia, and epigrams by Martial on libations, love letters, and a lady who was both fittingly, and unfittingly, called “Snow White.”

**Grammatica nova:** Perfect and pluperfect subjunctive; indirect questions.

## INSCRIPTIONES

### The Temple of Saturn

SENATVS • POPVLVSQVE • ROMANVS INCENDIO • CONSVMP TVM •  
RESTITVIT

Senātus Populusque Rōmānus incendiō cōnsūmptum restituit.

*CIL* 6.937: From the temple of the Italo-Roman agriculture god Saturnus/Saturn, remains of which—eight columns on the front portico and the pediment bearing this inscription—still stand prominently at the northwestern end of the Roman Forum; the inscription refers to restorations completed following a fire in A.D.. 283. The original temple dated to the early 5th cent. B.C., and for centuries was a repository of important government documents and the state treasury, with its cache of gold, silver, and bronze.

**incendium**, -ī, n., (*destructive*) *fire, conflagration*; “incendiary.”—**restituō**, **restituere**, **restituī**, **restitūtum**, *to reconstruct, restore*; “restitution” the **Senātus Populusque Rōmānus** (commonly abbreviated SPQR) was viewed as a unit, i.e., the Roman government collectively, and hence the verb is singular.



*Temple of Saturn, Rome, Italy, restored third century A.D..  
Giorgio Clementi*



*Inscription on the temple of Saturn, Rome, Italy, third century A.D..  
(CIL 6.937)  
Giorgio Clementi*

## THREE CANDIDATES FOR AEDILE

### Woolworkers for Firmus!

VETTI VM • FIRMVM AED QVACTILI ARI • ROG  
Vettium Fīrmum aed(īlem) quāctiliārī rog(ant).

*CIL* 4.7838: This programma was painted on the front of and to the left of the entrance to a shop on the Via dell'Abbondanza that processed wool and manufactured felt, activities depicted in the mural to which the electoral notice was added. The establishment's owner presumably supported Vettius Firmus' candidacy for aedile and authorized the advertisement, which was carefully incorporated into the painting of the factory's workmen, four standing, three seated at benches, all busily employed at their tasks. To the right of his workers, displaying some of the newly made cloth, is the owner, Marcus Vecilius Verecundus, who we know from another inscription also worked as a tailor (**vestiārius**: *CIL* 4.3130). The dipinto is interesting too for the variant spelling **quāctiliārī** for **coāctiliārī**, seen in another programma nearby (*CIL* 4.7809) and clearly reflecting local pronunciation (try quickly pronouncing **coāc-** yourself and you can see, or rather hear, how the disyllable easily contracts into the monosyllable **quāc-**).

**aedīlis, aedīlis**, m., *aedile*, Roman or provincial magistrate in charge of public works and entertainments.—**quāctiliārī**: variant from **coāctiliārius**, -ī, m., *felt maker*; contraction of the usual -īī ending to -ī is common (see notes to “**Apophorēta: Ovidī**,” Capvt XIX.—**rogant**: if you do not recall the special sense of this verb in campaign ads, see, e.g., the notes to “**Vatia for Aedile**,” Capvt XXIII.



*Storefront sign, with electoral programma, from the shop of M. Vecilius Verecundus, Via dell'Abbondanza, Pompeii, Italy (CIL 4.7838)*

Alinari / Art Resource, NY

## Barbers for Trebius!

I • TREBIVM  
AED TONSORES

I(ūlium) Trebium aed(īlem) tōnsōrēs.

*CIL* 4.743: This candidate was a tonsorial favorite! For other electoral programmata at Pompeii set up by various professional groups, including goldsmiths, muleteers, and fruitsellers, see “Gaius Cuspius Pansa for Aedile” in *Capvt* XXIV; and for programmata in general, see “Holconius for Mayor” in *Capvt* XIV.

**tōnsor**, **tōnsōris**, m., *barber*; “tonsorial” with **tōnsōrēs** sc. **rogant** or **o. v. f.** = **ōrant (ut) vōs faciātis** (see notes to “Vatia for Aedile,” *Capvt* XXIII).

## Fronto Is an Honorable Man

SI • PVDOR • IN VITA QVICQVAM • PRODESSE • PVTATVR LVCRETIVS  
• HIC • FRONTO • DIGNVS • HONORE • BONO • EST

Sī pudor in vītā quicquam prōdesse putātur,  
Lucretius hic Frontō dignus honōre bonō est.

*CIL* 4.6626: We know from other Pompeian programmata that Lucretius Fronto was running for the office of aedile; the person who painted this one, found near Fronto's house, fancied himself a poet and wrote his endorsement in the form of a (metrically faulty) elegiac couplet.

**pudor, pudōris**, m., (*sense of*) *shame; decency, modesty; scrupulousness; "impudent."*—**quicquam**, adv., *in any respect, at all.*—**prōsum, prōdesse, prōfuī**, *to be of use (to), do good, provide help (to); be beneficial, be advantageous.*—**honōre**: the word can mean *honor* or *political office*; either is possible here, though the latter is perhaps more likely.

## Trust in God

IN DEO SPERABO NON TIMEBO • QUID MICHI FACIAT HOMO  
In Deō spērābō: nōn timēbō quid michi faciat homō.

*CIL* 8.18742: Christian inscription of *Psalms* 55.11 on a *fenestella confessionis*, a small window (here 24.5 x 24.8 x 8.5 cm) for viewing sacred burials or relics in a church; Ain Fakroun, Algeria; 5th-6th cent. A.D..

**michi**: a common variant for **mihi** in late classical and medieval Latin.





*Christian inscription on a fenestella confessionis, Ain Fakroun, Algeria, fifth–sixth century A.D.. (CIL 8.18742). Louvre, Paris, France*  
Réunion des Musées Nationaux / Art Resource, NY; photo: Hervé Lewandowski

## PRŌVERBIA ET DICTA

1. Ab aliō exspectēs, alterī quod fēcerīs. (Publilius Sent.)
2. Saepe summa ingenia in occultō latent. (Plautus *Capt.* 165: **occultum**, -ī, n., *secrecy, concealment, obscurity*; “occult.”—**lateō**, **latēre**, **latuī**, *to be in hiding; be concealed, lie hidden*; “latent.”)
3. Dīcīque beātus ante obitum nēmō suprēmaque fūnera dēbet. (Ovid *Met.* 3. 136–37: **obitus**, -ūs, m., *approach, encounter; death*; “obituary.”—**fūnus**, **fūneris**, n., *funeral rites, funeral; death*.)
4. Dum bibimus, dum sarta, unguenta, puellās poscimus, obrēpit nōn intellēcta senectūs. (Juvenal *Sat.* 9.128–29: **sarta**, -ōrum, n. pl., *chains of flowers, garlands*.—**unguentum**, -ī, n., *ointment, unguent; perfume*.—**poscō**, **poscere**, **poposci**, *to ask for insistently, demand, call for*.—**obrēpō**, **obrēpere**, **obrēpsi**, **obrēptum**, *to creep up stealthily, sneak up*.)
5. Melior tūtiorque est certa pāx quam spērāta victōria; haec in tuā, illa in deōrum manū est. (Livy *Urbe Cond.* 30.30: **tūtus**, -a, -um, *protected, safe, secure*; “tutor,” “tutelage.”)
6. Nēmō repente fuit turpissimus. (Juvenal *Sat.* 2.83.)
7. Nihil est autem tam volucre quam maledictum, nihil facilius ēmittitur, nihil citius excipitur, lātius dissipātur. (Cicero *Planc.* 23.57: **volucer**, -cris, -cre, *able to fly, flying; winged, swift, rapid*.—**maledictum**, -ī, n., *insult, reproach; slander*; “malediction.”—**ēmittō**, **ēmittere**, **ēmīs ī**, **ēmissum**, *to send out, send forth*; “emit,” “emission.”—**lātē**, adv., *over a wide area, broadly*; “latitude.”—**dissipō** [1], *to scatter, disperse*; “dissipate.”)
8. Quaeris quid doceam?—etiam senī esse discendum. (Seneca *Ep.* 76.3.)
9. Nīl est miserius quam ubi pudet quod fēcerīs. (Publilius Sent.: **nīl** =

**nihil.**—**pudet**, impers., *it is shameful [to a person] = you are ashamed of*; “impudent.”)

10. Minuit praesentia fāmam. (Claudian *Bell. Gild.* 1.385: **praesentia**, -ae, f., *being present, presence.*—**fāmam**: here the respect or even awe you may feel for an acclaimed person from whom you are remote and do not know well.)

## LITTER ATRVA

### How MANY Kisses?

Quaeris quot mihi bāsiātiōnēs  
tuae, Lesbia, sint satis superque.  
Quam magnus numerus Libyssae harēnae  
lāsarpī ciferīs iacet Cyrēnīs

5

ōrāclum Iovis inter aestuōsī  
et Battī veteris sacrum sepulcrum,  
aut quam sīdera multa, cum tacet nox,  
fūrtīvōs hominum vident amōrēs;  
tam tē bāsia multa bāsiāre  
vēsānō satis et super Catullō est,

10

quae nec pernumerāre cūriōsī  
possint nec mala fascināre lingua.

Catullus *Carm.* 7: Catullus replies to his girlfriend Lesbia’s response to an earlier poem (Catullus *Carm.* 5) in which he had implored from her countless thousands of kisses. Meter: hendecasyllabic.

**bāsiātiō**, **bāsiātiōnis**, f., (*act of*) *kissing*; “kissification,” a fun Catullan invention, later borrowed by Martial.—**super**, adv., *over, above; more than enough*; “superior,” “superabundance.”—**quam magnus...quam...multa**: *as great as...as many as*, correlative with **tam...multa**.—**Libyssus**, -a, -um, *of Libya* (Roman term for North Africa), *Libyan, North African*.—**harēna**, -ae, f.,

*sand*, (collective sg.) *grains of sand*; “arena.”—**lāsarpīciferus**, -a, -um, *silphium-bearing* (the silphium plant, one of ancient Cyrene’s major exports, was used as a cooking spice, a medication for numerous ailments, and a contraceptive).—**Cyrēnae**, -ārum, f. pl., *Cyrene*, name of a town and district of North Africa, in modern Libya; birthplace of the Greek poet Callimachus, an important influence on Catullus; here LOCATIVE case, *in Cyrene*.—**ōrāc(u)lum**, -ī, n., *divine utterance, oracle; oracular shrine* (see “Some Oracular Responses,” Capvt XXIII); here obj., along with **sepulcrum**, of **inter**: the reverse order of prep. + obj., common in Lat. verse, is called ANASTROPHE.—**Iuppiter, Iovis**, m., *Jupiter, Jove*; Catullus refers to the desert shrine of Ammon, Egyptian counterpart to Jupiter.—**aestuōsus**, -a, -um, *excessively hot, sweltering, sultry; seething, raging; fiery, passionate*; “estuary.”—**Battus**, -ī, m., *Battus*, legendary 7th-cent. B.C. founder of the Greek colony of Cyrene.—**vetus**, gen. **veteris**, *old; old-time, ancient*; “veteran.”—**sacer**, -cra, -crum, *consecrated to a deity, sacred*.—**sepulc(h)rum**, -ī, n., *grave, tomb*; “sepulchre,” “sepulchral.”—**cum**, conj. + indic., *when*.—**fūrtīvus**, -a, -um, *obtained by theft, stolen; stealthy, secret, clandestine*; “furtive.”—**bāsiō** (1), *to kiss*.—**vēsānus**, -a, -um, *insane, frenzied, mad*; “insanity.”—**pernumerō** (1), *to ascertain the full total of, count up*; “enumerate.”—**cūriōsus**, -a, -um, *careful, diligent; curious, meddlesome*; “curiosity” these **cūriōsī** and the **mala lingua** together allude to Catullus *Carm.* 5, where the poet had scorned grumpy old men and other **malī** who might envy, and even cast an evil spell upon, his romance with Lesbia.—**possint**: POTENTIAL SUBJUNCT., suggesting here action likely to be impossible.—**fascinō** (1), *to cast a spell on, bewitch*; “fascinate” Catullus had employed **invidēre** in a similar sense in poem 5.

**QUAESTIŌNĒS**: Think about the many specific points of comparison in the two similes Catullus employs in his reply to Lesbia; in what ways are the images similar, and in what ways are they strikingly different? Why does Catullus use **Catullō** rather than **mihi** in line 10?—what is the effect of this 3rd-person self-reference? What do you suppose was Catullus’ initial response to Lesbia’s calculating question to him, recalled in line 1, and why ultimately does he give her such a minutely detailed, even “scholarly” reply?—how might she respond in turn?

## MARTIAL AND THE LADIES

## Some Literally Lovely Libations

Laevia sex cyathīs, septem Iūstīna bibātur,  
quīnque Lycas, Lŷdē quattuor, Īda tribus.  
Omnis ab ĭnfūsō numerētur amīca Falernō,  
et quia nūlla venit, tū mihi, Somne, venī.

Martial *Epig.* 1.71: Justina, Laevia, Lycas, Lyde, and Ida are each toasted with as many cups of wine as there are letters in their names, a popular custom at Roman parties—when none of these girlfriends actually show up at his drinking bout, the speaker finds another way to spend the night!

**cyathus**, -ī, m., *ladle, measuring cup* (esp. for wine, estimated to be about a half liter).—**bibere**: here, as often = *to toast*.—**ab**: used here, as it only occasionally was in classical Lat., for ABL. OF MEANS—**ĭnfundō**, **ĭfundere**, **ĭnfūdī**, **ĭnfūsum**, *to pour in/ into*; “infusion.”—**numerō** (1), *to add up, count; record numerically, catalogue*.—**Falernum**, -ī, n., *Falernian wine* (named for a district in Campania noted for its wine making).—**quia**, conj., *since, because*.—**Somne**: PERSONIFICATION.

**QUAESTIŌNĒS**: What total number (in Latin) of **cyathī** did the speaker drink altogether? Some of the ladies’ names are rare, and none appear elsewhere in the *Epigrams*; what, then, was one obvious reason for Martial’s choosing them?

## Apophorēta: Vitelliānī

Nōndum lēgerit hōs licet puella,  
nōvit quid cupiant Vitelliānī.

Martial *Epig.* 14.8: Another “gift card,” this one to accompany a set of writing tablets; meter: hendecasyllabic.

**nōndum**, adv., *not yet*.—**licet**, conj. + subjunct., *although*; “illicit,” “license.”—**hōs**: sc. **tabellōs**, (*writing*) *tablets*.—**Vitelliānus**, -a, -um, *Vitellian, made by Vitellius*, presumably a manufacturer of small **tabellī**, used for sending love letters and other short messages.

## But Nobody Reads Yours!

Nescio tam multīs quid scrībās, Fauste, puellīs:  
hoc scio, quod scrībit nūlla puella tibi.

Martial *Epig.* 11.64: Poor Faustus, despite his name (which means “fortunate”), was unlucky in love!

**nescio...scio:** as we have seen before, final -ō was often shortened in verse, for metrical purposes and as a reflection of actual speech habits; likewise the final -i of **tibi** was variously short or long.—**quod:** = conj. *that*; used here, as it was increasingly in later Lat., to introduce an IND. STATEMENT.

## Cold as Ice

Digna tuō cūr sīs indignaque nōmine, dīcam:  
frīgida es et nigra es: nōn es et es “Chionē.”

Martial *Epig.* 3.34: Martial loved this sort of name play: **Chionē** was an actual Roman cognomen, Greek in origin, meaning “Snow-white” in myth Chione was the daughter of Boreas, god of the chill North wind. Both this and the preceding epigram are elegiac couplets.

**indignus, -a, -um,** + abl., *not worthy, unworthy; not deserved, unmerited; “indignant,” “indignation.”*—**frīgīdus, -a, -um,** *cold, chilly; lacking in passion, unresponsive; “frigid.”*—**niger, -gra, -grum,** *dark in color, black, swarthy; “negro,” “negritude.”*

## TWO LETTERS

### From Seneca to Lucilius

Seneca Lūcīliō suō salūtem

Aliquid cōtīdiē adversus paupertātem, aliquid adversus mortem auxiliī

comparā, nec minus adversus cēterās pestēs; et cum multa percurrerīs, ūnum excerpe quod illō diē concoquās. Hoc ipse quoque faciō ex plūribus quae lēgī aliquid apprehendō. Hodiernum hoc est quod apud Epicūrum nāctus sum—soleō enim et in aliēna castra trānsire, nōn tamquam trānsfuga, sed tamquam explōrātor: “Honestā,” inquit, “rēs est laeta paupertās.” Illa vērō nōn est paupertās, sī laeta est; nōn quī parum habet, sed quī plūs cupit, pauper est. Quid enim refert quantum illī in arcā, quantum in horreīs iaceat, quantum pāscat aut faeneret, sī aliēnō imminet, sī nōn acquisīta sed acquīrenda computat? Quis sit dīvitiārum modus quaeris?—prīmus habēre quod necesse est, proximus quod sat est. Valē.

Seneca *Ep.* 1.2.5–6: Conclusion of one of 124 letters, in 20 volumes, written late in life by Lucius Annaeus Seneca, “Seneca the Younger” (ca. 4 B.C.–A.D. 65), and addressed to Gaius Lucilius. Informal philosophical essays, rather than actual personal correspondence, the letters are among Seneca’s most perennially popular works. Here Seneca advises his reader first on how to get the most out of what one reads, and then on what truly constitutes poverty or its opposite.

**salūtem (dīcit):** standard formula in the “salutation” of letters, with the sender’s name in the nom. and the recipient’s in the dat.—**cōtīdiē**, adv., *every day, daily*; “quotidian.”—**adversus**, prep. + acc., *opposite, facing; to counteract, protect against*; “adversary,” “adversity.”—**paupertās, paupertātis**, f., *poverty, humble circumstances*; “pauper,” “impoverish.”—**auxilium**, -ī, n., *help, aid*; “auxiliary” here PARTITIVE GEN. with **aliquid**.—**comparō** (1), *to prepare, make ready; gather, acquire*; “compare,” “comparative” with **comparā** here, sc. **ex librīs**, i.e., from reading—**pestis, pestis**, f., *death, destruction; pestilence, plague*; “pest.”—**cum**, conj. + subjunct., *when* (circumstantial rather than strictly temporal).—**percurrō, percurrere, percurrī, percursum**, *to run over/through; survey, review*; “current,” “recurrent.”—**excerpō, excerpere, excerpī, excerptum**, *to pick out, select*; “excerpt.”—**concoquō, concoquere, concoxī, concoctum**, *to cook down, boil; digest; ponder*; “concoct,” “concoction.”—**quod...concoquās**: REL. CLAUSE OF PURPOSE; cf. the Eng. idiom “take time to digest what you have read.”—**apprehendō, apprehendere, apprehendī, apprehensum**, *to lay hold of, seize; seize upon* (for emphasis or consideration); “apprehend,” “apprehensive.”—**hodiernus, -a, -um**, *of/ for today, today’s*; “hodiernal.”—**apud**, prep. + acc., *among, in, within; in the presence of, at the house of*.—**Epicūrus, -ī, m.**, *Epicurus*, Athenian philosopher (341–270 B.C.) and founder of the school of Epicureanism, which defined the goal of life as

freedom from anxiety and pain.—**nānctus sum**: *I found* (perf. tense of **nancī scor**, one of a group of verbs known as DEPONENTS that have chiefly pass. forms but active meanings).—**soleō, solēre, solitus sum**, *to be accustomed*; “insolent,” “obsolescence.”—**et**: = **etiam**.—**aliēnus, -a, -um**, *belonging to another, another’s; foreign, strange, alien*.—**castra, -ōrum**, n. pl., *fortified camp; side* (in a conflict); “castle.”—**trānseō, trānsire, trānsivī, trānsitum**, *to go across, cross over*; “transit,” “transition.”—**trānsfuga, -ae**, m., *deserter, renegade*; “fugitive,” “refuge.”—**explōrātor, explōrātōris**, m., *scout; explorer*.—**honestus, -a, -um**, *worthy of honor/ respect, honorable*; “honesty.”—**laetus, -a, -um**, *happy, joyful; contented*; “Letitia” (a “joyful” female name!).—**parum**, n. indecl. noun, *insufficient amount, little, too little*; “parvule,” “parvicellular.”—**pauper**, gen. **pauperis**, *of small means, poor*; “poverty.”—**quid...refert**: idiom, *what does it matter*.—**quantum...quantum...quantum**: ANAPHORA. **illī**: DAT. OF REFERENCE, here essentially possessive.—**arca, -ae**, f., *box, chest* (esp. for money); “ark.”—**horreum, -ī**, n., *storehouse for grain, granary; warehouse*.—**pāscō, pāscere, pāvī, pāstum**, *to feed, pasture; keep, maintain* (with reference to livestock); “pastor.”—**faenerō** (1), *to lend at interest; earn in interest*.—**immineō, imminēre**, *to rise up, overlook, bend over; have designs on, be bent on getting; threaten*; “imminent.”—**acquīrō, acquīrere, acquīsivī, acquīsītum**, *to add to one’s possessions, acquire, gain*; “acquisition,” “acquisitive.”—**computō** (1), *to calculate, count up*; “compute,” “computation.”—**necesse**, indecl. adj., *necessary, essential; inevitable*.—**proximus, -a, -um**, *nearest, next*; “proximate,” “proximity,” “approximate.”—**sat**: = **satis**.

**QUAESTIŌNĒS**: Comment on Seneca’s view of the objectives of reading literature and of how to maximize the benefits of reading. What point of Epicurus’ does Seneca contest, and what definitions of wealth and poverty does he propose?

## From Pliny to Calpurnia

C. Plīnius Calpurniae suae s.

Incrēdibile est quantō dēsīderiō tuī tener. In causā amor prīmum, deinde quod nōn cōsuēvimus abesse. Inde est quod magnam noctium partem in imā gine tuā vigil exigō inde quod interdiū, quibus hōrīs tē vīsere solēbam, ad diaetam tuam ipsī mē, ut vērissimē dīcitur, pedēs dūcunt; quod dēnique aeger et maestus ac similis exclūsōā vacuō līmine recēdō. Ūnum tempus hīs tormentīs

caret, quō in forō et amīcōrum lītibus conteror. Aestimā tū quae vīta mea sit, cui requiēs in labōre, in miseriā cūrīsque sōlācium. Valē.

Pliny *Ep.* 7.5: For another of the younger Pliny's letters to his wife Calpurnia, see Capvt XXIX.

**C.:** if you do not recall this abbreviation, see notes to "To the Nephew of Augustus," Capvt IX.—**s.:** = **salūtem** (see notes on Seneca's letter above).—**incrēdibilis, -e**, *not believable, incredible*; "incredulous."—**dēsīderium, -ī, n.**, *desire, longing*; "desiderata," "desiderative."—**in causā:** idiom, = *the reason*.—**cōnsuēscō, cōnsuēscere, cōnsuēvī, cōnsuētum**, *to be accustomed*; "custom."—**absum, abesse, āfuī, āfutūrum**, *to be away, be apart*; "absence."—**inde**, *adv., thence, from that place; in consequence of that, therefore; then*; **inde est quod**, idiom, *from this is the fact that, that is why*.—**im āgō, imāginis, f.**, *picture, likeness, image; mental picture, imagining*; "imagination."—**vigil, gen. vigilis**, *awake, wakeful, watchful*; "vigilant," "vigilante."—**exigō, exigere, exēgī, exāctum**, *to drive out, force out; achieve, complete; spend, pass (time)*; "exact," "exigency."—**interdiū**, *adv., during daylight, by day*.—**vīsō, vīsere, vīsī, to go and see, visit**.—**diaeta, -ae, f.**, *room (in a house)*.—**ipsī:** modifies **pedēs**.—**vērē**, *adv., truly, really*; "very," "verify."—**pēs, pedis, m.**, *lower leg, foot*; "pedal," "pedestrian."—**quod:** *why*, completing the series **inde est quod.... inde quod...quod**.—**aeger, -gra, -grum**, *sick, unhealthy; sick at heart, distressed*.—**maestus, -a, -um**, *unhappy, sad, mournful*.—**exclūdō, exclūdere, exclūsī, exclūsum**, *to shut out, exclude*; "exclusive."—**vacuus, -a, -um**, *empty, vacant*; "vacuum."—**recēdō, recēdere, recessī, recessum**, *to go back, retire, withdraw*; "recede," "recession."—**tormentum, -ī, n.**, *rope made of twisted fibers; twisting; torture, torment*.—**quō:** with **tempus** as ANTECEDENT, *when*.—**līs, lītis, f.**, *legal dispute, lawsuit*; "litigate," "litigious."—**conterō, conterere, contrīvī, contrī tum**, *to pound to pieces, crush, grind; wear out, wear down; exhaust, weary*; "contrite," "contrition."—**aestimō (1)**, *to estimate the value of; assess, judge*; "estimation," "esteem."—**requiēs, requiētis, f.**, *rest from labor, respite*; "requiem," "quiet."—**miseria, -ae, f.**, *affliction, distress, trouble*; "misery."

**QUAESTIŌNĒS:** What is the intended effect of so widely separating **ipsī** and **pedēs**, saving the modified noun to nearly the end of the clause? Comment on the word order in **requiem...sōlācium**; what is the technical term for this rhetorical device?



## GRAMMATICA

***Verba Subiunctiva:*** List all the subjunctive verb forms in the chapter's readings and identify the specific type of clause in which each appears; next transform all the subjunctive forms to indicatives in the same person, number, tense, and voice, and then check these transformations using the **Summārium Fōrmārum** appendix.

## CAPVT XXXI

# Bathing, and Baking, and Keeping the Peace

This chapter's inscriptions include epitaphs for a cherished colleague, a saint, and a "domestic partner" a campaign ad for a Pompeian baker with political ambitions; and inscriptions from a runaway's collar and an imperial silver plate. The *Prōverbia et Dicta* offer the observation that unhappiness is merely a state of mind and the common sense advice to accept with serenity, as a common English adage puts it, what cannot be changed; and among the chapter's literary selections are Phaedrus' fable of the snake and the good Samaritan, Florus on the Augustan Peace, and a few more epigrams by Martial, in which, *inter alia*, he complains about a "friend" who sends him no Saturnalia presents and a fellow who's just far too pretty. Remember to read all these selections aloud first, and read for comprehension, before attempting to translate.

**Grammatica nova:** **Cum** clauses; the irregular verb **ferō**.

## INSCRIPTIŌNĒS

### Bathe, Drink, and Be Merry!

V • AN LII  
D • M  
TI • CLAVDI • SECVNDI  
HIC • SECVM • HABET • OMNIA  
BALNEA • VINA • VENVS  
CORRVMPVNT • CORPORA  
NOSTRA • SET • VITAM • FACIVNT  
B • V • V  
KARO • CONTVBERNAL  
FEC • MEROPE • CAES  
ET • SIBI • ET • SVIS • P • E

V(īxit) an(nōs) LII. D(īs) m(ānibus) Ti(beriī) Claudī Secundī hīc sēcum

habet omnia:

Balnea, vīna, Venus corrumpunt corpora nostra;  
set vītā faciunt b(alnea), v(īna), V(enus).

Kārō contubernāl(ī) fēc(it) Meropē Caes(aris līberta or serva) et sibi et suīs  
p(osterisque) e(ōrum).

*CIL* 6.15258: Epitaph from a marble stone at Rome for Tiberius Claudius Secundus, freedman of the emperor Claudius (A.D.. 41–54), set up by Secundus' mate Merope, a freedwoman, or possibly still a slave, of the imperial household. The two edited lines following **omnia**, a couplet in elegiac meter, sound a theme known from other Greco-Roman sources and reflect the importance of the public baths in ancient Rome. The couplet's two clauses are arranged in an elaborate ABC=CBA CHIASMUS: subjects—verb—object = object—verb—subjects.

**annōs**: or **annīs**; both acc. (more commonly) and abl. were used to indicate DURATION OF TIME.—**mānēs**, **mānium**, m. pl., *shade, ghost, spirit*; **dī mānēs**, *spirits of the dead*, supernatural powers that protected the soul of the deceased, commonly abbreviated **D.M.** in epitaphs and in the dat. case as recipients of the dedication.—**Claudī**: the gen. of **-ium** and **-ius** nouns variously retained or dropped the **-i-** of the stem, i.e., both **Claudīi** and **Claudī** are seen, likewise **officiī** and **officī**.—**balneum**, **-ī**, n., *room for bathing, bathroom; bathing establishment*; “balneal” the reference is to the public baths in Rome, immensely popular building complexes with facilities for hot and cold baths, massage and exercise, relaxation and conversation, and all the indulgences of modern spas.—**vīna**: the pl. here refers to the consumption of wine in general.—**Venus**, **Veneris**, f., *Venus*, the Italic goddess of sexual love and generation; used here, as often, with the meaning *sexual activity, sex, romance*; “venereal,” the planet “Venus.”—**corrumpō**, **corrumpere**, **corrūpī**, **corruptum**, *to ruin, corrupt*; “corruption.”—**set**: = **sed**.—**kārō**: = **cārō** alternate spellings like **set** and **kārō** were quite common in inscriptions.—**contubernālis**, **contubernālis**, m./ f., *one who shares the same tent; house-mate, intimate friend; mate*, a slave's domestic partner, with the relationship, but not the legal status, of a spouse.—**suīs**: sc. **posterīs**, probably referring to Merope's descendants, though it is possible that both **sibi** and **suīs** refer to her mate Secundus, as the reflexive pron. often refers, not to the subj. of a clause, but to the most prominent person referred to in the context (for this usage, see “Epitaph for a Patron,” Capvt XIII).—**posterus**, **-a**, **-um**, *occurring hereafter, later, future*; m. pl. as noun, *descendants*; “posterity”

for the inclusion of a deceased person's descendants in funerary inscriptions, cf. "Epitaph to His Wives," Capvt XXVI.

**QUAESTIŌNĒS:** What is the essential message of the elegiac couplet? How is the use of chiasmus appropriate to this message? Comment also on the effect of the asyndeton in the couplet's opening and closing phrases.

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"I can promise you good wine, and, if you like shooting, a manor of 4000 acres, fires, books, your own free will, and my own very indifferent company. **'Balnea, vina, Venus.'**"

NEAR THE END OF A LETTER FROM LORD BYRON TO  
THOMAS MOORE, DEC. 11, 1811

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*The Great Bath, in the Roman bath complex, first–second century A.D.. (the neoclassical buildings constructed over them date from the late nineteenth century), Bath, Great Britain*

Vanni / Art Resource, NY

**Pyrrhus Laments the Death of Chius**

PYRRHVS • CHIO • CONLEGAE • SAL  
MOLESTE • FERO • QVOD AVDIVI •  
TE • MORTVOM • ITAQ VAL

Pyrrhus Chiō conlēgae sal(ūtem):  
Molestē ferō quod audīvī tē mortuom.  
Itaq(ue) val(ē)!

*CIL* 4.1852: Graffito from the basilica at Pompeii; the line **molestē...mortuom** is an iambic senarius verse.

**conlēga (collēga)**, -ae, m., *colleague, associate*.—**salūtem**: sc. **dīcit**; standard expression of greeting.—**molestē**, adv., *distressingly, annoying*; “molest” **molest ē ferre**, idiom, *to take (something) badly, be distressed*.—**mortuom**: = **mortuum**; with **tē mortuom** sc. **esse**.—**itaque**: the author actually wrote **ITAQ=**, using **Q=** as an abbreviation for **QVE**, and he wrote the **L** in **VAL** with a vertical slash mark through the base of the letter; a wide variety of such shorthand symbols appear in graffiti and other texts, but are not shown in my transcriptions unless in actual letter form.

## Epitaph for Chryse

CHRYIS[...  
HIC DORM[...

Chrŷs[ē] hīc dorm[it].

*AE* (1983) 97: The fragmented marble stone bearing this inscription was found in 1981 at Ostia, near the church of Saint Aurea, a 3rd-cent. A.D.. martyr whose name, like **Chrŷsē**, meant “golden.” Some suppose the stone marked the grave of the Saint herself.

**dormit**: the verb was found frequently in Christian burials.

## Elect the Breadman!

C • IVLIVM • POLYBIVM  
AED • OVF • PANEM • BONVM • FERT  
G(āium) Iūlium Polybium aed(īlem) ō(rō)  
v(ōs) f(aciātis): pānem bonum fert.

*CIL* 4.429: Another Pompeian campaign ad for Gaius Julius Polybius (see “Maybe Polybius,” Capvt V); the candidate’s qualifications included being a good baker!

**aedīlis, aedīlis**, m., *aedile*, magistrate in charge of public works and entertainments.—**ōrō** (1), *to speak, plead; beg, beseech*; “oratory.” The abbreviation **O.V.F.** is common in campaign notices (cf. “Vatia for Aedile,” Capvt XXIII); **faciātis** in this context = *to make, elect*.—**pānis, pānis**, m., *bread*; “pantry,” “companion.”



*Baker’s oven and millstones, Casa dei Fornai, Pompeii, Italy*  
Robert I. Curtis

**Reward for Safe Return**

FVGI TENE ME  
CVM REVOCV  
VERIS ME • DM •  
ZONINO ACCIPIS  
SOLIDVM •

Fūgī: tenē mē. Cum revocvveris mē d(ominō)  
m(eō) Zōnīnō, accipis solidum.

*CIL* 15.7194: From a bronze tag on an identification collar worn by a slave (or, as some suppose, an animal—a dog perhaps?) of Zoninus; cf. “A Fugitive Slave,” above, Capvt XXVIII.

**revocvveris:** a misspelling for **revocāveris**, from **revocō** (1), *to call back, recall; bring back, return*; “revoke.”—**dominus**, -ī, m., *master, lord*; “dominate,” “dominion.”—**accipis**: = **accipiēs**; pres. was sometimes used for fut., esp. in colloquial Lat.—**solidus**, -ī, m., *solidus* (a gold coin); “solid,” “consolidate.”

### ***Largitiō* Dish of the Emperor Licinius**

LICINI AVGVSTE SEMPER VINCAS •  
SIC X  
SIC XX  
NAISS

Licinī Auguste, semper vincās! Sīc X, sīc XX.  
Naiss(ī).

*CIL* 3.14595: Inscription punched on a silver platter, one of several produced in A.D.. 317–318, celebrating the 10th anniversary of Valerius Licinianus Licinius’ appointment in A.D.. 308 as emperor over the western half of the empire by his longtime friend, Galerius, emperor in the east. Following Galerius’ death, Licinius became co-emperor and ultimately sole emperor in the east, until his defeat by his arch rival (and brother-in-law!), the western emperor Constantine I. Known as **largitiō** (= *bestowal of doles*) dishes, such plates were distributed as gifts on important ceremonial occasions, such as the ascension of an emperor or



an anniversary of his reign; the dish presented here is one of a nearly identical set of five excavated at Niš (in Roman Illyricum), where in fact, as the inscription indicates, they had been produced.

**Sic...sic:** = **ut...sic**; the phrase, inscribed inside a wreath at the plate's center, is essentially a wish for another 10 years of success.—**X...XX:** with each numeral sc. **annōs**, ACC. OF DURATION OF TIME.—**Naissus**, -ī, m., *Naissus*, city in the Roman province of Moesia (Niš, in modern Serbia), and birthplace of Constantine; **Naissī** is LOCATIVE case, = *(made) in/ at...*



*Largitio dish of the Emperor Licinius, A.D. 317–318, Niš, Serbia (CIL 3.14595). British Museum, London, Great Britain*  
© British Museum, London, Great Britain / Art Resource, NY

## PRŌVERBIA ET DICTA

1. Cum tacent, clāmant. (Cicero *Cat.* 1.21: **clāmō** [1], *to shout; declare plainly, proclaim*; “clamor,” “exclamation.”)
2. Amēs parentem, sī aequus est: sī aliter, ferās. (Publilius *Sent.*: **aliter**, *adv., otherwise*; “alias,” “alien.”)
3. Nōn omnibus aegrīs eadem auxilia conveniunt. (Celsus *Med.* 3.1.5:

**aeger, -gra, -grum**, sick, unhealthy; sick at heart, distressed.  
—**conveniō, convenīre, convēnī, conventum**, to come together, assemble; + dat., be suitable for, be conducive to; “convene,” “convenient.”)

4. **Ferās, nōn culpēs, quod mutārī nōn potest.** (Publilius Sent.)
5. **Fortūna vitrea est: tum, cum splendet, frangitur.** (Publilius Sent.: **vitreus, -a, -um**, like/ made of glass; “vitreous.”—**splendeō, splendēre**, to shine, be brilliant; “splendid,” “resplendent.”—**frangō, frangere, frēgī, frāctum**, to break, shatter; “frangible,” “fragile,” “fracture.”)
6. **Licentiam dēs linguae, cum vērūm petās.** (Publilius Sent.: **licentia, -ae, f.**, freedom [of action], permission; “license,” “licentious.”)
7. **Metus cum venit, rārūm habet somnus locum.** (Publilius Sent.: **rārus, -a, -um**, infrequent, rare; Lat. often employs an adj. where Eng. would use an adverb.)
8. **Nihil est miserum, nisi cum putēs.** (Boethius Cons. Phil. 2, Prose 4.)
9. **Cum accūsās alium, propriam prius īnspice vītā.** (Cato Dist. 41: **accūsō** [1], to blame, censure; bring a charge, accuse; “accusation,” “accusative.”—**proprius, -a, -um**, one’s own, peculiar, proper, personal; “appropriate,” “proprietary.”—**prius**, adv., before, previously; beforehand, first; “prior.”—**īnspiciō, īnspicere, īnspexī, īnspicere, īnspicere, īnspexī, īnspicere**, to look in[to]; visually examine, inspect.
10. **Alterā manū fert lapidem, pānem ostendat alterā.** (Plautus Aul. 195: **lapis, lapidis**, m., pebble, stone, rock; “lapidary,” “lapis lazuli.”—**ostendō** [1], to hold up to view, show; “ostentation,” “ostentatious.”—**Alterā...alterā**: how is the CHIASMUS esp. appropriate to the point of the sentence?)
11. **Honōrēs nōn petiit, cum eī patērent propter vel grātiā vel dignitātem.** (Nepos Att. 6.2: **petiit** = **petīvit**; “intervocalic” -v-, i.e., -v- between vowels, was often dropped in speech and spelling.—**pateō, patēre, patuī**, to be open, lie open; be accessible, be available to; “patent,” “patency.”—**vel**, conj., or; **vel...vel**, either...or.—**dignitās, dignitātis**, f., merit, prestige, dignity.)
12. **Nūlla terra exsilium est, sed altera patria est.** (Seneca Rem. Fort. 8.1.)
13. **Nam cum sōlitūdō et vīta sine amīcīs īnsidiārūm et metūs plēna sit, ratiō ipsa monet amīcitiās comparāre.** (Cicero Fin. 1.66: **sōlitūdō, sōlitudinis**, f., being along; loneliness, solitude.—**comparō** [1], to prepare, make ready; gather, acquire; “compare,” “comparable.”)

## LITTER ATRVA

### No Christmas Presents?!

Trīstis Athēnagorās nōn mīsit mūnera nōbīs  
quae mediō brūmae mittere mēnse solet.  
An sit Athēnagorās trīstis, Faustīne, vidēbō:  
mē certē trīstem fēcit Athēnagorās.

Martial *Epig.* 8.41: As we have seen, gift giving was a custom during the winter holiday of Saturnalia; but Athenagoras has disappointed Martial, who intends to find out why! Meter: elegiac couplet.

**trīstis**: the word has all kinds of unpleasant connotations; Athenagoras may have used the excuse that he was just having the holiday blues, but Martial in line 3 may be sarcastically thinking of a less kind sense of the word, such as *ill-humored* or *unfriendly*.—**mūnus, mūneris**, n., *gift, present*; “munificent.”—**brūma, -ae**, f., *winter solstice; winter*.—**mēnsis, mēnsis**, m., *month*; “menstruum” by **mediō brūmae...mēnse** Martial means *the middle of* December; when first established in the 3rd cent. B.C., Saturnalia was celebrated on December 17 but it was later expanded to a week-long celebration.—**soleō, solēre, solitus sum**, *to be accustomed*; “insolence.”—**an**, conj. introducing IND. QUEST., *whether (or not)*.—**Faustīnus, -ī**, m., *Faustinus*, a Roman cognomen meaning “lucky” or “fortunate” Martial’s addressees, like most of his targeted victims, are typically fictitious, though he often puns on the names he selects.

### Mr. Prettyman

Ōdī tē, quia bellus es, Sabelle.  
Rēs est pūtida bellus—et Sabellus.  
Bellum dēnique mālo quam Sabellum.  
Tābescās utinam, Sabelle, bellē!

Martial 12.39: Martial has some “pretty” good fun with multiple puns on Sabellus’ name, the adjective **bellus**, the noun **bellum**, and the adverb **bellē** meter: hendecasyllabic.

**quia**, conj., *since, because*.—**pūtidus**, -a, -um, *rotting, decaying; foul, stinking, rotten*; “pus.”—**mālō**, **mālle**, **māluī**, *to want (something) more (than), prefer (something) to*; as often, the final -o here is shortened for metrical reasons and as a reflection of actual speech habits.—**tābēscō**, **tābēscere**, **tābuī**, *to waste away, dwindle; decompose, rot*; the verb, which here plays on **pūtida** in line 2, was often used in curses (as in “No Vote for Barca,” Capvt XXVIII above).—**utinam**, adv., reinforcing wishes expressed by the subjunct., *would that, how I wish that, if only*.—**bellē**: there is an editorial problem here, since the poem’s last word could be construed either as the voc. adj. **belle** modifying **Sabelle**, or as the adv. **bellē**, from **bellus**, -a, -um, modifying **tābēscās**; the final syllable in the hendecasyllable is technically called **syllaba anceps**, *an ambiguous syllable*, because it can be either long or short, so metrical considerations do not help us choose between the two possibilities, only our idea of what Martial might have considered the better joke!

**QUAESTIŌNĒS**: What are all the many ramifications of the wordplay on **Sabellus** / **bellus** / **bellum** / **bellē** (**belle**)? Think about and explain the joke that derives from Martial’s use first of **rēs pūtida** and then of **tābēscas**. What OXYMORON is involved in the phrase **tābēscās...bellē**?

### ***Xenia: Unguentum: Keep This Perfume!***

Unguentum hērēdī numquam nec vīna relinquās:  
ille habeat nummōs, haec tibi tōta datō.

Martial *Epig.* 13.126: For Martial’s *Xenia*, poems to accompany holiday gifts, see “**Xenia: Bolētī**” in Capvt XVI and “Luna Cheese” in XXVIII; meter: elegiac couplet.

**unguentum**, -ī, n., *ointment, unguent; perfume*; such cosmetics were stored in jars like the aryballos pictured in Capvt XXII above.—**hērēs**, **hērēdis**, m./ f., *heir*; “hereditary,” “inherit.”—**nummus**, -ī, m., *coin*; pl., *money, cash*; “nummary.”—**datō**: fut. imperat. of **dō**, **dare**; the fut. imperat. was commonly

used in legal documents, and here is perhaps meant to parody the tone of a testamentary mandate, *you SHALL bequeath*.

## Never Pity a Snake: *Serpēns Misericordī Nocīva*

Quī fert malīs auxilium, post tempus dolet.  
Gelū rigentem quīdam colubram sustulit  
sinūque fōvit, contrā sē ipse misericors;  
namque, ut refecta est, necuit hominem prōtinus.  
Hanc alia cum rogāret causam facinoris,  
respondit: “Nē quis discat prōdesse improbīs.”

5

Phaedrus *Fab.* 4.20: For Phaedrus’ Fables, see Capvt XXII; meter: iambic trimeter.

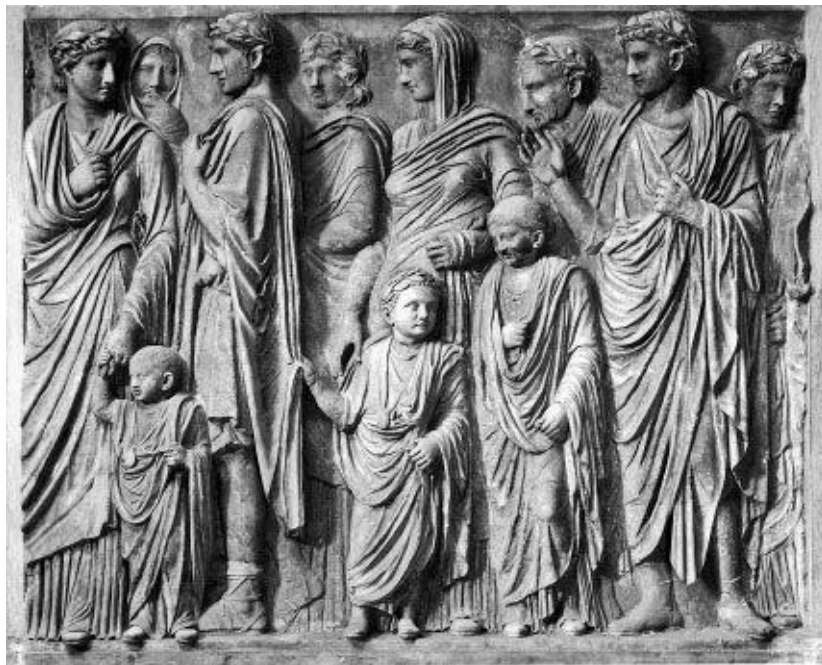
**serpēns, serpentis**, f./ m., *snake, serpent*; “serpentine.”—**misericors**, gen. **misericordis**, *tender-hearted, merciful, compassionate*; “misery.”—**nocīvus, -a, -um**, *harmful (to), noxious*; “innocuous.”—**gelū, gelūs**, n., *frost, ice, snow; cold*; “gelid.”—**rigeō, rigēre**, *to be stiff, rigid; be numb (with cold)*; “rigor,” “rigidity.”—**colubra, -ae**, f., *snake, serpent*; “cobra.”—**sinus, -ūs**, m., *fold in a draped garment; breast, bosom (covered by a garment)*; “sinuous,” “insinuate.”—**foveō, fovēre, fōvī, fōtum**, *to comfort, nurture, support*.—**contrā sē**: i.e., *to his own detriment*.—**namque**: = **nam**.—**reficiō, reficere, refēcī, refectum**, *to restore, revive*; “refectory.”—**necuit**: = **necāvit**.—**facinus, facinoris**, n., *deed, act; misdeed, crime*.—**prōsum, prōdesse, prōfuī**, *to be of use (to), do good, provide help (to); be beneficial, be advantageous*.—**improbus, -a, -um**, *unprincipled, immoral; greedy, shameless*; “improbability.”

## The Augustan Peace

Ubique certa atque continua tōtīus generis hūmānī aut pāx fuit aut pactiō, aususque tandem Caesar Augustus septingentēsīmō ab urbe conditā annō Iānum geminum clūdere, bis ante sē clūsum, sub Numā rēge et victā prīmum Carthā gine. Hinc conversus ad pācem, prōnum in omnia mala et in luxuriam fluēns saeculum gravibus sevērīisque lēgibus multīs coercuit; ob haec tot facta ingentia dictus Imperātor Perpetuus et Pater Patriae. Tractātum etiam in senātū an, quia

condidisset imperium, Rōmulus vocārētur; sed sānctius et reverentius vīsum est nōmen “Augustī,” ut scīlicet iam tum, dum colit terrās, ipsō nōmine et titulō cōnsecrārētur.

Florus *Epit.* 2.34.64–66: Lucius Annaeus Florus published in the 2nd cent. A.D., perhaps during Hadrian’s reign, his two-volume *Epitome de T. Livio Bellorum Omnium Annorum DCC Libri Duo*, an abridged history of Rome adapted chiefly from Livy’s 142-volume *Ab Urbe Condita* and focusing primarily on Rome’s wars over the 700 years from the city’s legendary founding in 753 B.C. to the commencement of the Augustan **Pāx Rōmāna**. The passage excerpted here describes Augustus’ closing of the doors of the temple of Janus in 29 B.C., a ritual act which traditionally symbolized that the empire was at peace, and the subsequent political successes that garnered for him the titles of **Pater Patriae** and **Augustus**. While having little claim to originality, and marred by occasional errors and inconsistencies and a highly rhetorical and nationalistic tone, the *Epitome* nevertheless provides a usefully succinct overview of seven centuries of Roman history.



*Sculptural frieze from the Ara Pacis, possibly depicting members of Augustus’ family, Rome, Italy, first century B.C. Museum of the Ara Pacis, Rome, Italy*

**ubique**, adv., *anywhere; everywhere*; “ubiquitous.”—**continuus**, -a, -um, *uninterrupted, continuous*; “continuity.”—**pactiō**, **pactiōnis**, f., *agreement, settlement; treaty*; “pact.”—**tandem**, adv., *finally, at last*; “tandem.”—**septingentēsimus**, -a, -um, *700th*; strictly speaking it was the 725th year from Rome’s traditional founding date of 753 B.C. when Octavian, the future Augustus, closed the doors of the temple of Janus for only the third time in the city’s history.—**ab...conditā**: lit., *from the founded...*, but more idiomatically *from the founding of...*, a conventional formula for dating years in the Roman calendar (and also the title of Livy’s history of Rome).—**Iānus geminus**, -ī, m., lit., *double Janus, twofold Janus*, but referring to the shrine of the god of entrances and beginnings, Janus; Janus was depicted with two faces, one looking forward, one backward, and his shrine in the Roman Forum had doors at both ends, which were kept closed in times of peace.—**clūdō** (**claudō**), **clūdere**, **clūsī**, **clūsum**, *to shut, close*; “close,” “include,” “exclusive.”—**bis**, adv., *two times, twice*; “bimonthly,” “b.i.d.” (medical abbreviation, = **bis in diē**).—**Numa**, -ae, m., *Numa (Pompilius)*, legendary 2nd king of Rome, whose reign was traditionally dated to 717–673 B.C.—**victā primum Carthāgine**: the first Punic war ended with Carthage’s defeat in 241, and the Roman consul Titus Manlius Torquatus closed the doors of the Janus shrine in 235, after subjugating Sardinia in a follow-up campaign.—**hinc**, adv., *from this place, hence; then, next*.—**convertō**, **convertere**, **convertī**, **conversum**, *to turn around, cause to turn*; “convert,” “conversion.”—**prōnus**, -a, -um, *leaning forward; inclined (to), disposed (to)*; “prone,” “prone.”—**luxuria**, -ae, f., *luxury, extravagance; licentiousness*; “luxuriate.”—**saeculum**, -ī, n., *generation, period of time, age*; “secular.”—**sevērus**, -a, -um, *severe, stern, strict*; “severity.”—**coerceō**, **coercēre**, **coercuī**, **coercitum**, *to curb, check, repress*; “coercion.”—**ob**, prep. + acc., *toward; in the way of; on account of*; “obstacle.”—**tot**, indecl. adj., *that number of, so many*; “total.”—**dictus**: sc. **est**.—**Pater Patriae**: an honorific title bestowed by the Senate and held previously by Cicero and Julius Caesar, among others; Augustus was given the title in 2 B.C.—**tractō** (1), *to drag about; handle, treat, discuss*; “tractor,” “tract” **tractātum**: sc. **est**, impers. with **an**, *it was discussed whether or not...*—**Rōmulus**, -ī, m., *Romulus*, legendary founder and first king of Rome, reigning, according to tradition, from 753–717 B.C.—**sānctus**, -a, -um, *sacrosanct, inviolate; sacred, holy; upright, virtuous*; “sanctify,” “saint.”—**reverēns**, gen. **reverentis**, *respectful; reverent*; “revere,” “reverend.”—**Augustī**: the adj. **augustus**, with its religious sense of *venerable, worthy of reverence*, was granted as an honorific title to Octavian by senatorial

decree in 27 B.C., and was subsequently assumed by all Roman emperors.—**scī licet**, adv., *as is clear, evidently*.—**colō, colere, coluī, cultum**, *to live in, inhabit; cultivate, tend; “culture.”*—**titulus, -ī, m.**, *label, title; “titular.”*—**cōnsecrō** (1), *to set aside as sacred; assign divinity to, deify; “consecrate”* the Senate had deified Julius Caesar, and Augustus had early on taken **dīvī fīlius**, *son of the deified (Caesar)*, as a part of his titulature.

## GRAMMATICA

**Verba:** Locate all the **cum** clauses in this chapter’s readings and identify the specific type of each (causal, circumstantial, concessive/ adversative, or temporal). List all forms of the irregular verb **ferō** in the readings, identify the person, number, tense, mood, and voice, and then transform each active form to passive; check your work using the **Summārium Fōrmārum** appendix.



## CAPVT XXXII

# Petty Thieves, a Plagiarist, and the Punic Avenger

In this chapter you'll be reading a Roman soldier's gently scolding letter to his brother, some admonitory inscriptions warning off would-be thieves and romantic rivals, several lively selections from Martial's *Epigrams*, Phaedrus' fable of "The Dog and His Reflection," and Nepos' account of Hannibal's oath of eternal enmity toward Rome. The chapter's *Prōverbia et Dicta* provide insights into Roman views on friendship, wealth vs. poverty, and the desirability of both sternness and equity in the administration of justice.

**Grammatica nova:** Formation and comparison of adverbs; the irregular verbs **volō**, **nōlō**, and **mālō** proviso clauses.

## INSCRIPTIONES

### The Vindolanda Tablets: A Soldier's Letter to His Brother

SOLLEMNIS PARIDI FRATRI PLVRI  
MAM SALVT  
VT SCIAS ME RECTE VALERE  
QVOD TE INVICEM FECISSE  
CVPIO • HOMO INPIENTISSI  
ME QVI MIHI NE VNAM E  
PISTVLAM MISISTI SED  
PVTO ME HVMANIVS  
FACERE QVI TIBI SCRIBO

Sollemnis Paridī frātrī plūrimam salūt(em). Ut sciās mē rēctē valēre, quod tē invicem fēcisse cupiō. Homō inpiētissime, quī mihi nēūnam epistulam mīsistī sed putō mē hūmānius facere, quī tibi scrībō.

*Vindolanda tablet 311:* From the first leaf of a letter written on a diptych by Sollemnis to his brother Paris (**Paris, Paridis**, a cognomen of Greek origin); the

remainder of the letter is less well-preserved but in it Sollemnis asks Paris to convey his greetings to some fellow soldiers, requests a list of names, and, on the back side of the second page, includes an address to Paris' military cohort (the "third Batavian cohort"), which was presumably stationed at Vindolanda. Sollemnis used a punctum once, marking the close of the sentence ending with **cupiō**, and he used an apex to mark the long vowel -ō at the end of each of the 1st-person singular verbs; some illegible words are scribbled vertically in the margins as well, possibly in a second hand. The diptych, a writing tablet made of two hinged pages, was commonly used for correspondence in the Roman empire; the pages of the Vindolanda tablets were made of thin sheets of wood (see the notes on tablets 265 and 299 in Capita XXII and XXV above).

**salūtem:** sc. **dat**; a common salutation in letters, as seen frequently in earlier chapters.—**ut:** occasionally used, as here, to introduce an independent JUSSIVE CLAUSE; *may you... or I want you to...*—**rēctē**, adv., *correctly, rightly; thoroughly, quite, well*; "rectitude."—**quod:** the antecedent is the entire idea in **rēctē valēre**.—**invicem**, adv., *in turn; reciprocally, likewise*.—**inpientissimus:** irreg. superl. of **impius (inpius)**, -a, -um, *impious, immoral, wicked*.—**nē:** a common alternate for **nē...quidem**.—**epistula**, -ae, f., *letter, epistle*; "epistolary."

## Stay Away from Mr. Lucky!

THYRSA  
NOLI • AMARE  
FORTVNATV  
VALE

Thyrsa, nōlī amāre Fortūnātu<m>: valē!

*CIL* 4.4498: A warning scribbled on a post (along with an obscene drawing) to Thyrsa, one of Fortunatus' lady friends, probably by a rival for his affections—we may wonder whether the gentleman truly ended up **fortūnātus**! The punctum was common in engraved inscriptions, as we have seen, far less so in graffiti; but here it helps by clearly separating the two words in the only line that contains two.

## No Freebies!

ABOMINO PAVPERO[...  
QVISQVI QVID GRATIS  
ROGAT FATVS EST  
AES • DET ET AC  
CIPIAT REM

Abōminō pauperō[s]. Quisqui<s> quid grātīs rogat, fatu<u>s est: aes det et accipiat rem.

*CIL* 4.9839b: Graffito scribbled next to a window of the bakery of Sotericus, located on the Via dell'Abbondanza.

**abōminō** (1), *to loathe, abhor, detest*; “abominable,” “abomination.”—**pauperō** **s**: the writer mistakenly treats the word as 2nd decl., a common sort of mistake in ancient Rome as well as in modern Lat. classes!—**quisquis**: the final -s of **pauperōs** seems to have been obscured as a result of damage to the graffito, but the missing final -s of **quisquis** appears to be a spelling error.—**quid**: here indef., *something*.—**grātīs**, adv., *without (giving or receiving) payment, for nothing*; “gratis,” “gratuity.”—**rogō** (1), *to ask, ask for*; “interrogate,” “prerogative.”—**fatuus**, -a, -um, *silly, foolish, idiotic*; “fatuous.”—**aes**, **aeris**, n., *copper, bronze; copper coin; money, cash*.—**rem**: i.e., whatever commodity the man was hoping to get for free.

## I'm Hungry!

QVISQVE ME • AD CENAM  
VOCARIT V

Quisque mē ad cēnam vocārit, v(aleat)!

*CIL* 4.1937: Graffito from the basilica, on the Via Marina, Pompeii.

**quisque**: here, as often, = **quisquis**.—**vocārit**: variant for **vocāverit**; in a common sort of contraction, “intervocalic” **v**, i.e. **v** positioned between two

vowels, was commonly dropped, along with the following vowel, in both pronunciation and spelling.

## **“NOT YOURS,” SAID THE POT!**

### **Shoplifters, Beware**

NOLI ME  
TOLLERE  
HELVEITI • SVM

Nōlī mē tollere: Helvēitī sum.

*CIL* 1<sup>2</sup>.2376: Both this warning and the next were found on vases, this one on the foot of a vessel from Rome and belonging to Helvetius (whose name, here in the genitive case, the scribe has misspelled). In both inscriptions the pot itself “addresses” the viewer—and would-be thief: compare “Hands Off” in Capvt IV.

**QUAESTIŌ:** How would the genitive of Helvetius’ name ordinarily be spelled in classical Latin?

### **Touch Me Not!**

EPAPHRODITI SVM TANGERE ME NOLI  
Epaphrodītī sum—tangere mē nōlī!

*CIL* 4.6251: On the belly of a vase at Pompeii—clearly one its owner Epaphroditus treasured!

## **PRŌVERBIA ET DICTA**

1. Bene dormit, quī nōn sentit quam male dormiat. (Publilius Sent.)
2. Nōsse volunt omnēs; mercēdem solvere nēmō. (Juvenal Sat. 7.157: **nōsse**: contracted form of **nōvisse**, from **nōscō**, **nōscere**, **nōvī**, **nōtum**, to get to know, learn; the perf. forms often, as here, have pres. force; “cognition,” “recognize.”—**mercēs**, **mercēdis**, f., payment, wage, fee; “merchandise,” “merchant.”—**solvō**, **solvere**, **solvī**, **solūtum**, to loosen, untie; pay; “solution,” “dissolve,” “insolvent.”)
3. Quis dīves?—quī nīl cupiet. Quis pauper?—avārus. (Pseudo-Ausonius Sept. Sap. 1.1.3: **nīl** = **nihil**.)
4. Sī vīs amārī, amā! (Seneca Ep. 9.6.)
5. Humilis nec altē cadere nec graviter potest. (Publilius Sent.: **altē**, adv., high, far; “altitude,” “altimeter.”—**graviter**, adv., heavily; violently, harmfully; “gravely,” “grievously.” Cf. the Eng. maxim, “The bigger they are, the harder they fall.”)
6. Idem velle atque idem nōlle, ea dēmum fīrma amīcitia est. (Sallust Cat. 20.4: **dēmum**, adv., at last, in the end; alone, only.—**fīrmus**, -a, -um, firm, strong; reliable; “affirm,” “confirm.”)
7. Cum sē ipse vincit, sapiēns minimē vincitur. (Publilius Sent.)
8. Dummodo sit dīves, barbarus ipse placet. (Ovid Ars. Am. 2.276: **placeō**, **placēre**, **placuī**, **placitum**, + dat., to be pleasing [to], please; “placid,” “placate.”)
9. Facile omnēs, cum valēmus, rēcta cōnsilia aegrotīs damus. (Terence An. 309: **rēctus**, -a, -um, straight, direct; proper, right; “rectitude,” “correct.”—**aegrōtus**, -a, -um, physically ill, sick, diseased.)
10. Inopī beneficium bis dat, quī dat celeriter. (Publilius Sent.: **inops**, gen. **inopis**, poor, needy.—**bis**, adv., twice (as much).—**celeriter**, adv., swiftly, quickly; “celerity,” “accelerate.”)
11. Male facere quī vult, numquam nōn causam invenit. (Publilius Sent.: **numquam nōn**: a double negative, essentially = **semper**.)
12. Etiam proximō suō pauper odiōsus erit; amīcī vērō dīvitum multī. (Proverbs 14.20: **proximus**, -ī, m., neighbor; close relative; friend; “proximity,” “approximate.”—**odiōsus**, -a, -um, distasteful, offensive; “odious.”—**amīcī...multī**: sc. **sunt** or **erunt**.)
13. Nōlīte iūdicāre ut nōn iūdicēminī. (Matthew 7.1: **iūdicō** [1], to judge, consider; “judicial,” “adjudicate.”)
14. Nōlīte iūdicāre et nōn iūdicābiminī nōlīte condemnāre et nōn condemnābiminī dīmīttite et dīmīttēminī date et dabitur vōbīs. (Luke 6.37–38: **condemnō** [1], to condemn; blame, censure; “condemnation.”—**dīmīttō**, **dīmīttēre**, **dīmīsī**, **dīmīssum**, to send

*away, dismiss; disregard, forgive; let go, drop.)*

15. Quārē sit summa in iūre dīcendō sevērītās, dummodo ea nē variētur grātiā sed cōservētur aequābilis. (Cicero Q. Fr. 1.1.20: **in iūre dīcendō**: *in speaking of the law = in your judicial decisions.*—**sevērītās, sevērītātis**, f., *sternness, strictness; “severity.”*—**variō** [1], *to vary, alter, change; “variation.”*—**grātiā**: ABL. OF CAUSE.—**aequābilis**, -e, *equal; equitable, fair, just; “equity.”*)

## LITTERATRĀ

### FIVE ELEGIACS BY MARTIAL

#### Plagiarize Me, for a Fee!

Fāma refert nostrōs tē, Fidentīne, libellōs  
nōn aliter populō quam recitāre tuōs.  
Sī mea vīs dīcī, grātīs tibi carmina mittam:  
sī dīcī tua vīs, hoc eme, nē mea sint.

*Epig. 1.29*: Martial expressed a related complaint about this same Fidentinus (his name, inappropriately in this context, means “Trusty”!) in 1.38, **Quem recitās meus est, ō Fidentīne, libellus; / sed male cum recitās, incipit esse tuus.**

**aliter**, adv., *otherwise, differently*; “alien” **nōn aliter...quam**, i.e., “just as if (they were).”—**mea...dīcī**: = **ea (carmina) dīcī mea**.—**hoc**: i.e., his poetry book, or the rights to the book.—**emō, emere, ēmī, ēmptum**, *to buy, purchase; “redeem,” “redemption,” “caveat emptor.”*

#### No Kisses!

Bāsia dās aliīs, aliīs dās, Postume, dextram.  
Dīcis, “Utrum māvīs?—ēlige.” Mālo manum.

*Epig.* 2.21: Postumus had two modes of greeting acquaintances.

**ēligō, ēligere, ēlēgī, ēlēctum**, to pull out; select, choose; “elect.”—**mālo**: as noted before, final -ō was often shortened in verse for metrical reasons, and as a reflection of ordinary speech.

**QUAESTIŌ**: What is the term for the device of word order employed in the opening verse, and how is it especially effective here?

## Chateau Mouton Rothschild, or Boone’s Farm?

Veientāna mihī miscēs, tibi Massica pōnis:  
olfacere haec mālō pōcula quam bibere.

*Epig.* 3.49: We know from other sources as well of stingy hosts who poured fine wine for themselves and an inferior vintage for guests; some “ranked” their dinner guests and provided better food and drink for those more esteemed, a practice condemned by Martial, Juvenal, and Pliny the Younger.



*So-called “cup of the emperor Augustus,” silver, Boscoreale, Italy,  
early first century A.D.. Louvre, Paris, France*

Erich Lessing / Art Resource, NY

**Veientānum**, -ī, n., *Veientan (wine)*, wine of inferior quality produced at Veii, an Etruscan city north of Rome.—**mihī**: the final -ī of this word was pronounced variously long or short.—**miscēs**: wine was customarily mixed with water, though some drank it “neat” (**merum**).—**Massicum**, -ī, n., *Massic (wine)*, named for Mount Massicus in Campania, which was famous for the quality of its



wines.—**olfaciō, olfacere, olfēcī, olfactum**, to detect the odor of, smell, sniff; “olfactory.”—**pōculum, -ī, n.**, drinking vessel, cup, bowl; “potable,” “potion.”

**QUAESTIŌNĒS:** To which wine does **haec** refer?—to which **pōcula**? (Think about the difference of meaning between the demonstratives **ille** and **hic** in a sentence.) Comment on the effect of the word order in the second verse, especially the positioning of the infinitives.

## Promises, Promises!

Omnia prōmittis, cum tōtā nocte bibistī  
māne nihil praestās. Pollio, māne bibe!

*Epig.* 12.12: **In vīnō vērītās** was clearly not Pollio’s motto!

**māne**, adv. and indecl. noun, *early in the day, (in) the morning*.

## My *Apophorēta*: Good Bathroom Reading?

Quō vīs cumque locō potes hunc fīnīre libellum:  
versibus explicitum est omne duōbus opus.  
Lemmata sī quaeris cūr sint ascrīpta, docēbō:  
ut, sī māluerīs, lemmata sōla legās.

*Epig.* 14.2: Second of two poems introducing Martial’s *Apophoreta*, his collection of two-line “party favor” epigrams (see notes to “**Apophorēta: Loculī Ligneī**,” Capvt VII); Martial jokingly explains why each couplet has a title (as individual short poems typically did not).

**quīcumque, quaecumque, quodcumque**, indef. adj., often written as two separate words and, as here, separated, *whoever, whatever, any...that*.—**fīniō, fīnīre, fīnīvī, fīnītum**, to define a boundary; stop, finish; “final,” “infinite.”—**explicō, explicāre, explicāvī (explicuī), explicātum (explicitum)**, to unfold; complete, accomplish; “explicate,” “explicit,” “inexplicable.”—**omne...opus**: i.e., each individual little poem.—**lemma, lemmatis, n.**, title; “lemma.”—**ascrībō, ascrībere, ascrīpsī, ascrīptum**, to write in addition,

insert, add; assign; “ascribe.”

## The Dog and His Reflection: *Canis per Fluvium Carnem Ferens*

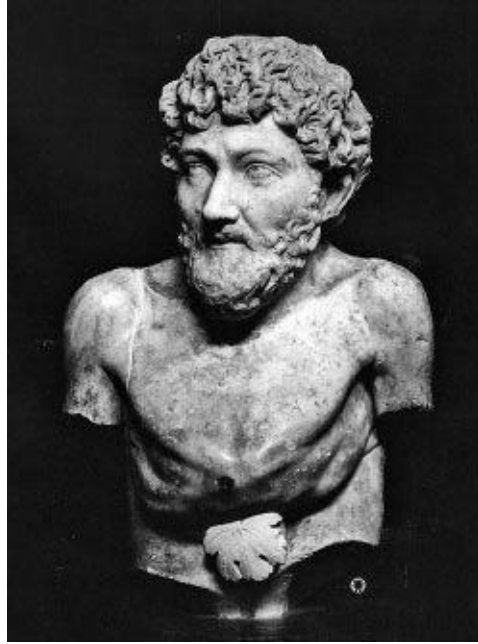
Amittit meritō proprium quī aliēnum adpetit.  
Canis, per fluvium carnem cum ferret, natāns  
lymphārum in speculō vīdit simulacrum suum,  
aliamque praedam ab alterō ferrī putāns,  
ēripere voluit; vērūm dēcepta aviditās

5

et quem tenēbat ōre dīmīsit cibum,  
nec quem petēbat adeō potuit tangere.

Phaedrus *Fab.* 1.4: For Phaedrus, see Capvt XXII; like many of the fables, this one (a perennial favorite) begins with the “moral” lesson, then follows with an illustrative exemplum. Meter: iambic trimeter.

**canis, canis**, m./ f., *dog*; “canine.”—**fluvius**, -ī, m., *stream, river*; “fluvial,” “confluence.”—**carō, carnis**, f., *flesh (of animals), meat*; “carnivore,” “carnival.”—**meritō**, adv., *deservedly, rightly*; “merited,” “demerit.”—**proprius**, -a, -um, *one’s own, peculiar, proper, personal*; “property,” “expropriate.”—**aliēnus**, -a, -um, *belonging to another (alius); foreign, alien*; “alienate.”—**appetō (adpetō), appetere, appetīvī, appetītum**, *to try to reach, seek (to obtain)*; “appetite.”—**natō** (1), *to swim*; “natatorium.”—**lympa**, -ae, f., *water nymph; water* (often pl. with sg. sense); “lymph,” “lymphatic.”—**speculum**, -ī, n., *mirror; reflective surface*; “speculum,” “speculate.”—**simulacrum**, -ī, n., *likeness, image*; “simulate.”—**praeda**, -ae, f., *booty, plunder; prey*; “depredation.”—**vērūm**, conj., *but, however*.—**dēcipiō, dēcipere, dēcēpī, dēcēptum**, *to deceive, trick, disappoint*; “deception” with **dēcepta** here sc. **est**, a common type of ELLIPSIS.—**aviditās, aviditātis**, f., *greed; appetite, hunger*; “avid,” “avidity.”—**cibus**, -ī, m., *food*.—**adeō**, adv., *to the point; to such an extent; moreover, besides*.



*Roman copy of a Hellenistic marble bust, once popularly identified as “Aesop,” second century A.D.. Museo di Villa Albani, Rome, Italy  
Alinari / Art Resource, NY*

## **Hannibal Vows Eternal Enmity with Rome**

“Pater meus,” inquit, “Hamilcar puerulō mē, utpote nōn amplius VIII annōs nātō, in Hispāniam imperātor proficīscēns Carthāgine, Iovī Optimō Maximō hostiās immolāvit. Quae dīvīna rēs dum cōficiēbātur, quaesīvīt ā mē vellemne sē cum in castra proficīscī. Id cum libenter accēpīsem atque ab eō petere coepissem nē dubitāret dūcere, tum ille ‘Faciam,’ inquit, ‘sī mihi fidem, quam postulō, dederis.’ Simul mē ad āram addūxit, apud quam sacrificāre īstituerat, eamque cēterīs remōtīs tenentem iūrāre iussit numquam mē in amīcitiā cum Rōmānīs fore. Id ego iūsiūrandum patrī datum usque ad hanc aetātem ita cōnservāvī ut nēminī dubium esse debeat quīn reliquō tempore eādē mente sim futūrus.”

Nepos *Hann.* 2.3–5: Cornelius Nepos (ca. 100–24 B.C.) composed brief biographies of famous military leaders and other notable figures, including Cato the Elder and Cicero’s close friend Atticus, more than two dozen of which have

survived and retained a degree of popularity, not least because of their relatively easy Latin; the poet Catullus, a younger contemporary, so admired Nepos' scholarship that he dedicated his poetry to him (Catullus *Carm.* 1.3). In the passage presented here, Hannibal, son of Hamilcar Barca and Carthaginian commander in the 2nd Punic War (218–201 B.C.), explains to the Seleucid king Antiochus III ("the Great") the origins of his hatred of the Romans.

**puerulus**, -ī, m., *little boy, young boy*, DIMINUTIVE of **puer**; "puerile," "puerility."—**utpote**: here simply = **ut**, *as*.—**amplius**, adv., *greater, more*; "ample."—**VIII**: a common alternate for **IX**.—**annōs**: ACC. OF DURATION OF TIME, *for...*—**nātus**, -a, -um, *born* (partic. of DEPONENT VERB **nāscor**), here modifying **puerulō mē** "nativity," "pre natal" Eng. idiom for **VIII annōs nātō** would simply be "9 years old."—**Hispānia**, -ae, f., *Spain*; "Hispanic."—**proficiēscens**: pres. partic. of the DEPONENT **proficiēscor**, = *setting forth, starting out*; "proficient."—**Carthāgine**: sc. **ex**; prepositions were routinely omitted with the names of cities (and small islands).—**Iuppiter, Iovis**, m., *Jupiter, Jove*; "jovial," "Jovian" often ritually addressed as Jupiter Optimus Maximus (see "To Jupiter Optimus Maximus," Capvt XXVII).—**hostia**, -ae, f., *sacrificial animal*.—**immolō** (1), *to off er (a victim) in sacrifice*; "immolation."—**quae**: = **haec**; a rel. pron. was often employed to refer to an antecedent in a previous sentence (here the sacrificial ritual), where in Eng. we would use a demonstrative.—**divīnus**, -a, -um, *divine, sacred*.—**cōficiō, cōnficere, cōnfēcī, cōnfectum**, *to do, perform; complete, conclude; consume, wear out; destroy, kill*; "confection."—**castra, -ōrum**, n. pl., *fortified camp; side (in a conflict); "castle"*.—**proficiēscī**: pres. infin. of **proficiēscor**, = *to set forth*.—**libenter**, adv., *with pleasure, gladly*; "libido."—**nē dubitāret**: JUSSIVE NOUN CLAUSE, dependent on **petere**, = *that he not... or not to...*—**postulō** (1), *to ask for, demand* "postulate," "expostulate."—**simul**, adv., *in company, together; at the same time, at once; as soon as*; "simultaneous."—**āra**, -ae, f., *altar*.—**addūcō, addūcere, addūxī, adductum**, *to lead to*; "adduce."—**sacrificō** (1), *to perform a sacrifice*; "sacrificial."—**īstituō, īstituere, īstitūtī, īnstitūtum**, *to set up, establish; set about, begin*; "institute," "institution."—**removeō, removēre, remōvī, remōtum**, *to move back, move away, remove*; "remote."—**iūrō** (1), *to take an oath, swear*; "abjure," "perjure."—**fore**: = **futūrum esse**.—**iūsiūrandum**, -ī, n., *oath*; "perjury."—**dubium**, -ī, n., *doubt, uncertainty*; "dubious," "indubitable."—**quī n**, conj., *(but) that*; + subjunct. in a DOUBT CLAUSE, introduced by **dubium** and any negative word, e.g., **nōn fuit dubium quīn**, *there was not a doubt*

*that...*—**reliquus, -a, -um**, *the rest of, the remaining*; “relic,” “relinquish.”—**eā dem mente**: ABL. OF DESCRIPTION, *of the...*—**sim futūrus**: FUT. ACT. PERIPHRASTIC, a construction used, since Lat. had no actual fut. subjunct., to unambiguously indicate fut. action in a subjunct. clause.



*Johann Heinrich Schoenfeld (1609–1682/83), “The Oath of Hannibal.” Germanisches Nationalmuseum, Nuremberg, Germany*  
Scala / Art Resource, NY

## GRAMMATICA

**Verba:** Identify and list all forms of the irregular verbs **volō, nōlō, and mālō** in the chapter’s readings and then transform the singulars to plural and the plurals to singular, checking your work in the **Summārium Fōrmārum** appendix. Identify each proviso clause and the specific type of each **cum** clause.

**Adverbia (“adverbs”):** List all the positive degree adverbs that you recognize as based on adjectives, and then give their comparative and superlative degree forms.



## CAPVT XXXIII

# Kitchen Tricks, a Sober King, and Carrying Coals to Newcastle

In this chapter you'll read two lovers' "fiery" graffiti, a Roman matron's poetic memorial to her brother, and a husband's epitaph for his wife of two weeks. You'll also read proverbs on fortune good and bad, the humanity of slaves, and the price to be paid for slandering others, as well as Martial's defense of his risqué verse, more of Apicius' culinary tricks of the trade, an anecdote on Romulus' sobriety, and Florus' remarks on the vast extent of the Roman empire. As always, read each text for comprehension before attempting an English translation.

**Grammatica nova:** Conditional sentences.

## INSCRIPTIONES

### TWO LOVERS' GRAFFITI

#### A Woman Hurries Her Driver

AMORIS IGNES SI SENTIRES MVLIO MAGI PROPERARES VT VIDERES  
VENEREM DILIGO IUVENEM VENUSTVM ROGO PVNGE IAMVS  
BIBISTI IAMVS PRENDE LORA ET EXCVTE POMPEIOS DEFER VBI  
DVLCIS EST AMOR MEVS ES [...]

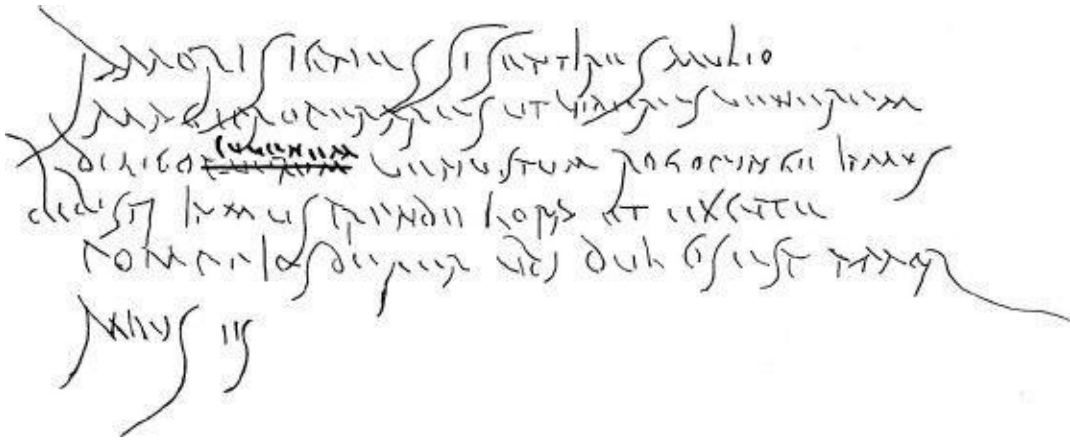
Amōris ignēs sī sentīrēs, mūliō,  
magi<s> properārēs, ut vidērēs Venerem.  
Dīligō iuvenem venustum: rogō, punge, iāmus.  
Bibistī: iāmus; prēnde lōra et excute,  
Pompeiōs dēfer, ubi dulcis est amor.  
Meus es [...].



CIL 4.5092: A nicely crafted verse graffito from the House of Poppaeus Sabinus, on the Via di Nola, at Pompeii, composed by a woman (?) and expressing her eagerness to visit her lover; meter: iambic senarii.

**mūliō, mūliōnis**, m., *mule-driver, muleteer*; from **mūlus**, -ī, *mule*.—**magis**, adv., *more, rather*; “magistracy” final -s was often omitted in speech and, hence, also in graffiti.—**properō** (1), *to act with haste, hurry; be in a hurry*.—**Venus, Veneris**, f., *Venus*, the goddess of sexual love; *sex, romance*; for the usage here, cf. “Bathe, Drink, and Be Merry,” Capvt XXXI.—**iuvenis, iuvenis**, m./ f., *young person, youth*; “juvenile” the author originally wrote **puerum**, then (as seen in the accompanying drawing) marked through that word and substituted the metrically equivalent **iuvenem** just above it, considering it for one reason or another a better choice: imagine watching this writer in Pompeii, not just neatly lettering her poem on this building wall but even rethinking and revising it in the process!—**venustus, -a, -um**, an adj. from **Venus**, = *attractive, charming*; “venereal,” “venery” **Venustus** was sometimes used as a cognomen, but is not so interpreted here.—**pungō, pungere, pupugī, pūnctum**, *to pierce, puncture, sting; jab, poke; goad, spur on*; “pungent,” “punctuate.”—**iāmus**: alternate spelling of **eāmus**, pres. subjunct. of the irreg. verb **eō, ire**, *to go*.—**prehendō (prēndō), prehendere, prehendi, prehensum**, *to take hold of, grasp, seize*; “prehensile,” “apprehend,” “comprehend.”—**lōrum, -ī**, n., *leather strap; rein*.—**excutiō, excutere, excussī, excussum**, *to shake (out)*; “percussion,” “concussion.”—**Pompe(i)ī, -ōrum**, m. pl., *Pompeii*; here ACC. OF PLACE TO WHICH, which, with city names, was commonly construed without a preposition.—**dēferō, dēferre, dētulī, dēlātum**, *to carry, convey, transport*; “deferral” with **dēfer** here sc. **mē**.

**QUAESTIŌNĒS**: Comment on the wordplay in **Venerem...venustum**. What is the intended effect of the ANAPHORA **iāmus...iāmus**? If you were the poet, how might you finish out the sixth verse (in English at least, if not in Latin)?



*Graffito from the House of Poppaeus Sabinus, Pompeii, Italy*  
 Kay Stanton (from *CIL*)

### And a Lover Curses His Would-be Rival

SI • QVIS FORTE • MEAM • CVPIET • VIO[...PVELLAM • ILLVM • IN •  
 DESERTIS MONTIBVS • VRAT AMOR

Sī quis forte meam cupiet vio[lāre] puellam, illum in dēsertīs montibus ūrat  
 amor.

*CIL* 4.1645: Written on a post beneath a drawing of the god Mercury; Vico dei Soprastanti, Pompeii. This scribbler curses any prospective rival for his girlfriend's affection, but does so in an elegiac couplet! *CIL*'s editors compare another graffito in which the writer, Crescens, expresses the hope that his rival will be eaten by a bear—also in the mountains!

**forte**, adv., *by chance, accidentally*; “fortuitous.”—**violō** (1), *to desecrate, violate, profane; treat violently, injure; violate (sexually)*.—**dēsertus**, **-a**, **-um**, *deserted, uninhabited*.—**ūrō**, **ūrere**, **ussī**, **ustum**, *to destroy by fire, burn*; “combustible.”

**QUAESTIŌ**: Comment on the METAPHOR in **ūrat amor**, and compare **amō ris ignēs** in the preceding graffito.

## **Sculptrix: Terentia's Farewell to Her Brother**

VIDI PYRAMIDAS SINE TE DVLCISSIME FRATER ET TIBI QVOD POTVI  
LACRIMAS HIC MAESTA PROFVDI ET NOSTRI MEMOREM LVCTVS  
HANC SCVLPO QVERELAM. SIC NOMEN DECIMI CENTIANNI  
PYRAMIDE ALTA PONTIFICIS COMITISQVE TVIS TRAIANE  
TRIVMPHIS LVSTRA SEX INTRA CENSORIS CONSVL IS ESSE[...]

Vīdī p̄ramidās sine tē, dulcissime frāter,  
et tibi, quod potuī, lacrimās hīc maesta profūdī,  
et nostrī memorem luctūs hanc sculpo querēlam.  
Sīc nōmen Decimī Gentiānī p̄ramide altā,  
pontificis comitisque tuīs, Trāiāne, triumphīs,

5

lūstra<que> sex intrā cēnsōris, cōnsulis, exst[et].

*CIL* 3.21 (and compare 3.6625): A lament in dactylic hexameter verse composed by a woman (as attested by the feminine adjective **maesta** in the 3rd verse) for her deceased brother, and inscribed on the stone facing, now lost, of the Great Pyramid in the Giza necropolis outside Cairo, Egypt. The deceased has been identified, from external evidence, as Decimus Terentius Gentianus, consul in A.D.. 116 and an illustrious senator during the reign of Trajan (**Trāiānus**, emperor A.D.. 98–117); the poem's author, Gentianus' sister and thus named Terentia, was clearly well educated, as her composition is reasonably well crafted and contains echos of earlier Latin poets, including Horace and Ovid. Several poems by Roman women have been found on other Egyptian monuments of this same period; the stone on which this one was inscribed has been lost and the transcription is in some places uncertain (the transcription above is, as usual, essentially that of the *CIL*, but the edited version follows the restoration of Franz Bücheler in *CLE*).

**p̄ramis, p̄ramidis**, acc. pl. **p̄ramidās**, f., *pyramid* (either in general or one of the Egyptian Pyramids).—**quod**: here = *whatever, as much as*.—**lacrima (lacruma)**, -ae, f., *tear*; “lacrimal ducts,” “lacrimose.”—**maestus**, -a, -um, *unhappy, sad, mournful*.—**prōfundō, prōfundere, prōfūdī, prōfūsum**, *to pour forth*; “profuse,” “profusion.”—**memor**, gen. **memoris**, *mindful*; + gen., *preserving the memory (of), commemorative (of)*.—**lūctus**, -ūs, m., *grief, mourning*.—**sculpō, sculpere, sculpsī, sculptum**, *to carve, sculpt; engrave* (an inscription, drawing, design) *on a surface*; “sculpture” final -ō, as we have seen

before, was often shortened in poetry. This is of course one of the activities alluded to in the title of this text, *Scribblers, Scvlptors, and Scribes*.—**querēla**, -ae, f., *grievance, complaint; lament*; “querulous,” “quarrel.”—**nostrī memorem lūctūs hanc...querēlam**: this sort of INTERLOCKING WORD ORDER, often in an adj.<sup>1</sup>—adj.<sup>2</sup>—noun<sup>1</sup>—noun<sup>2</sup> alternating pattern, is a common feature of Lat. verse.—**altus**, -a, -um, *high, lofty, towering, deep*; “altitude,” “exalt.”—**p̄ramide**: sc. **in**; prepositions usual in prose were commonly omitted in verse.—**pontifex, pontificis**, m., *pontifex*; member of the “college” of pontiff s, who typically wielded considerable political and religious authority in Rome. The head of the college was called the **Pontifex Maximus**, which survived into modern times as a title sometimes applied to the Catholic Pope.—**comes, comitis**, m./ f., *companion; friend, comrade*; “concomitant,” “count” (a nobleman’s title); used here, as often, of one of the emperor’s inner circle of advisors.—**triumphus**, -ī, m., *triumph, triumphal procession*, a ceremony celebrating the conquests of a victorious general.—**lūstrum**, -ī, n., *purification ceremony, lustration*, a ceremony performed by Rome’s censors every five years, hence the word’s additional sense, seen here, *five-year period*; “lustral.”—**intrā**, prep. + acc., *within, inside*; “intramural.”—**cēnsor, cēnsōris**, m., *censor*, one of the high-ranking Roman officials appointed every four or five years to update citizen lists; “censorious.”—**pontificis comitis...cēnsōris, cōnsulis**: all four nouns are in APPPOSITION with **Gentiānī**.—**exstō, exstāre, exstitī**, *to stand out; exist, be found*; “extant.”

**QUAESTIŌNĒS**: What specific adventure does Terentia lament experiencing without her brother? How does the poem demonstrate the woman’s pride in her family? By what exceptionally young age had Terentius held the offices his sister enumerates?

## Epitaph to Clodia Charis

D•M  
L • ARVLENVS  
ZOSIMVS • FECIT  
CLODIAE • CHARI  
DI • SVAE • CONIVG  
DVLCISSIMAE  
QVAE SI AD VITAE  
METAM PERVENISSET

NON HOMINIB  
NEQ • DIS INVIDI  
SSET VIX SECVM  
VIXIT DIES XV

D(īs) m(ānibus) L(ūcius) Arulēnus Zōsimus fēcit Clōdiae Charidī suae coniug(ī) dulcissimae. Quae sī ad vītae mētā pervēnisset, nōn hominib(us) neq(ue) dīs invīdisset. Vix sēcum vīxit diēs XV.

*CIL* 10.2106: Epitaph from a tombstone at Puteoli set up by Lucius Arulenus Zosimus to his wife Clodia Charis (**Charis, Charidis**, “Grace,” a Greek cognomen like her husband’s—both were most likely freedmen); the text from **dulcissimae** to the end was apparently not original, and it is true that, just as we often detect interpolations in medieval manuscripts, ancient inscriptions were sometimes creatively “enhanced” by later hands—and some supposed to be ancient turn out to be much later, even modern, “forgeries.”

**dīs mānibus**: for this formula, common in epitaphs, see notes to “Bathe, Drink, and Be Merry!” in *Capvt XXXI*.—**coniūnx, coniugis**, m. or f., *spouse*; “conjugal.”—**mēta, -ae**, f., *turning post, goal* (on a race course); *boundary, limit, end*.—**perveniō, pervenīre, pervēnī, perventum**, *to come through to, arrive at, reach*; “convention.”—**vix**, adv., *hardly, scarcely, with difficulty*.—**sē**: as often, the reflexive pron. refers, not to the subj. of the clause, but to another principal figure in the text, in this case Zosimus.—**diēs**: ACC. OF DURATION OF TIME, *for...*

## PRŌVERBIA ET DICTA

1. Nōn, sī male nunc, et ōlim sīc erit. (Horace *Carm.* 2.10.17–18.)
2. Alia ē fīne initia. (Pliny *HN* 9.65.)
3. Et servī hominēs sunt et aequēnum lactem bibērunt, etiam sī illōs malus fātus oppresserit. (Petronius *Sat.* 71.1: **aequē**, adv., *evenly; to an equal degree; similarly, likewise*; “equally.”—**lac, lactis**, n., acc. sometimes **lactem**, *milk*; “lactic,” “lactate.”—**fātus = fātum**.)
4. Fortūna opēs auferre, nōn animum potest. (Seneca *Med.* 176: **auferō**,

- auferre, abstulī, ablātum**, to bear away, carry off; take away, destroy; “ablation.”)
5. Ante mortem nē laudēs hominem quemquam. (Sirach 11.30: **quisquam, quidquam**, indef. adj. or pron., any; anyone, anything.)
  6. Contumēliam sī dīcēs, audiēs. (Plautus *Pseud.* 1173: **contumēlia, -ae**, f., insulting language, insult, indignity, affront; “contumely.”)
  7. Nēminem pecūnia dīvitem fēcīt. (Seneca *Ep.* 119.9.) 8. Heu—quam difficilis glōriae custōdia est! (Publilius *Sent.*)
  8. In silvam nōn ligna ferās. (Horace *Sat.* 1.10.34: **silva, -ae**, f., forest, woods; “sylvan,” “Pennsylvania.”—**lignum, -ī**, n., often pl., wood, logs; “lignify.”)
  9. Sī mihi perget quae volt dīcere, ea quae nōn volt audiet. (Terence *An.* 920: **pergō, pergere, perrēxī, perrēctum**, to move onward, proceed; “direction.”—**volt**: common alternate for **vult**.)
  10. Cōnsiliō melius vincās quam īracundiā. (Publilius *Sent.*: **vincās**: POTENTIAL SUBJUNCT., you could..., you might....—**īracundia, -ae**, f., proneness to anger, hot temper; “irate,” “irascible.”)
  11. Nisi per tē sapiās, frūstrā sapientem audiās. (Publilius *Sent.*: **sapiō, sapere, sapivī**, to have good taste; have good sense, be wise; “sapiant,” “homo sapiens,” “insipid.”—**frūstrā**, adv., to no purpose, in vain; “frustrate,” “frustration.”)

## LITTERATRVA

### If My Epigrams Offend You, Don’t Read Them!

Lascīvam verbōrum vērītātem, id est epigrammatōn linguam, excūsārem, sī meum esset exemplum: sīc scribit Catullus, sīc Mārsus, sīc Pedō, sīc Gaetulicus, sīc quicumque perlegitur. Sī quis tamen tam ambitiōsē trīstis est ut apud illum in nūllā paginā Latīnē loquī fās sit, potest epistolā vel potius titulō contentus esse. Epigrammata illīs scribuntur quī solent spectāre Flōrālēs. Nōn intret Catō theātrum meum, aut sī intrāverit, spectet.

Martial *Epig.*, prologue: In this excerpt from the prose introduction to his first book, Martial defends the **lascīva vērītās** of his epigrams; compare “Epitaph for

a Poet,” Capvt XXVI.

**lascīvus**, -a, -um, *playful, frisky; mischievous, naughty, risqué* “lascivious.”—**epigramma**, **epigrammatis**, gen. pl. **epigrammatum** or **epigrammatōn**, n., *inscription, epitaph; short poem, epigram*.—**excūsō** (1), *to excuse, justify*.—**exemplum**, -ī, n., *example, model*; “exemplar.”—**Catullus... Gaetulicus**: the popular and widely admired 1st-cent. B.C. poet, Gaius Valerius Catullus, had indeed written verse that was often similarly racy and satiric, and was one of Martial’s chief models; the Augustan poet Marsus wrote in a similar vein, as did Albinovanus Pedo, a friend of Ovid, and Gnaeus Cornelius Lentulus Gaetulicus, a Roman senator and consul during the reigns of Tiberius and Caligula whose lively erotic poems are also mentioned by the younger Pliny.—**quicumque, quaecumque, quodcumque**, indef. adj., *whoever, whatever, any...that*.—**perlegō, perlegere, perlēgī, perlēctum**, *to scan, survey; read over, read through, read thoroughly* (we might say “from cover to cover”); “legible.”—**ambitiōsē**, adv., *with a desire to win favor; ostentatiously*; “ambitious.”—**trīstis**: here *prudish*.—**pagina**, -ae, f., *page* (of a book); “paginate,” “pagination.”—**Latīnē**, adv., *in the Latin language, in Latin*.—**loquī**: *to speak*; from the DEPONENT verb **loquor, loquī, locūtus sum**; “eloquent,” “elocution.”—**fās**, indecl. noun, *right, sacred duty*; + **est**, idiom, *it is right*; “nefarious.”—**epistula (epistola)**, -ae, f., *letter, epistle*; “epistolary.”—**vel**, conj., *or*.—**potius**, adv., *rather, preferably, instead*.—**titulus**, -ī, m., *label, title*; “titular.”—**contentus**, -a, -um, *content, satisfied*.—**soleō, solēre, solitus sum**, *to be accustomed (to), be used (to)*; “insolent,” “obsolete.”—**spectō** (1), *to look at, see, watch*; “spectator,” “spectacle.”—**Flōrālēs, Flōrālīum**, m. pl., *the Floralia*, a festival held in late April, honoring Flora, goddess of flowers and flowering; the week-long event was marked by drinking and revelry (think of Mardi Gras), and was regarded by prostitutes as their own special holiday.—**intrō** (1), *to go into, enter*; “introduce,” “intramural.”—**Catō**: both (Marcus Porcius) Cato the Elder, the conservative 2nd cent. B.C. Roman senator, and his great-grandson Cato the Younger were regarded as models of sternness and sobriety; a well-known anecdote related that the younger Cato exited a bawdy theatrical performance at the Floralia in 55 B.C., in order not to inhibit the actors by his presence.—**theātrum**, -ī, n., *theater*.

**QUAESTIŌNĒS**: What are Martial’s arguments in defense of the frank language of his poems, and do you consider them valid?—would a Roman?

## From “Robberski” to “Robber”?

“Cinnam,” Cinname, *tē iubēs vocārī*:  
*nōn* est hic, rogo, Cinna, barbarismus?  
*Tū*, *sī* “*Fūrius*” ante dictus essēs,  
“*Fūr*” *istā ratiōne dīcerēris*.

Martial *Epig.* 6.17: Cinnamus, when he was freed, decided to change his Greek slave name (too cutesy perhaps?—it means “Cinnamon”) to the venerable Roman cognomen “Cinna” Martial was unimpressed. Meter: hendecasyllabic.

**barbarismus**, -ī, m., *barbarism, impropriety* (in speech or pronunciation).—**Fūrius**: a well-known Roman family name.—**fūr**, **fūris**, m./ f., *thief, robber, burglar*; “furtive,” “furtively.”

## A Good Face Beats a Good Family

*Ingenuam mālō*, sed *sī* tamen illa *negētur*,  
*libertīna* mihi proxuma *condiciō* est.  
*Extrēmō* est ancilla *locō*: sed vincet utramque  
*sī faciēs*, *nōbīs* haec erit ingenua.

Martial *Epig.* 3.33: For some Romans beauty ranked higher than bloodline!  
Meter: elegiac couplet.

**ingenuus**, -a, -um, *native to a place; born of a free father, freeborn*; “ingenue,” “ingenuous.”—**libertīna**, -ae, f., *freedwoman*; “libertine.”—**proximus (proxumus)**, -a, -um, *nearest, next* (in location); *next* (in order), *second-best*; “proximity,” “approximate.”—**condiciō**, **condiciōnis**, f., *contract, agreement; option, choice; situation, circumstance*; “condition.”—**extrēmus**, -a, -um, *outermost, last, final*; “extreme.”—**extrēmō...locō**: sc. **in**; prepositions usual in prose were commonly omitted in verse.—**ancilla**, -ae, f., *female slave, slave-girl*; “ancilla,” “ancillary.”—**vincet...sī**: = **sī vincet**; in poetry, unusual word order is, well, usual!—**uterque, utraque, utrumque**, *each (of the two)*.—**faciēs**, **faciēs**, f., *outward appearance, looks; good looks, beauty*; “prima facie,” “face,” “facial.”



## More Kitchen Tricks

Ut carnem salsam dulcem faciās:

Carnem salsam dulcem faciēs, sī prius in lacte coquās et postea in aquam.

Apicius *Coq.* 1, *Epimeles* (“The Manager,” i.e., the chef), 1.10: Similar recipes for cooking fish in milk and water are in use today. For more on Apicius, see *Capvt* XIV.

**ut...faciās:** PURPOSE CLAUSE.—**carō, carnis**, f., *flesh (of animals), meat*; “carnivorous,” “chile con carne.”—**salsus, -a, -um**, *salted; preserved with salt; salty*; “salsa,” “sauce.”—**prius**, adv., *before, previously; beforehand, first*; “prior.”—**coquō, coquere, coxī, coctum**, *to prepare food, cook*; the same root as in the title of Apicius’ book; “concoct,” “kitchen.”

Ut mel malum bonum faciās:

Mel malum bonum faciēs ad vëndendum, ūnam partem malī et duās bonī sī simul miscueris.

Apicius *Coq.* 1, *Epimeles*, 1.15: Let the buyer beware!

**mel, mellis**, n., *honey*; “mellifluous.”—**vëndō, vëndere, vëndidī, vënditum**, *to sell*; “vend,” “vendor” **vëndendum**, GERUND, with **ad** = *for selling, to sell*.—**simul**, adv., *in company, together; at the same time, at once; as soon as*; “simultaneous.”

## King Romulus’ Drinking Habits

Eundem Rōmulum dīcunt, ad cēnam vocātum, ibi nōn multum bibisse, quia postrīdiē negōtium habēret. Eī dīcunt: “Rōmule, sī istūc omnēs hominēs faciant, vīnum vīlius sit. Hīs respondit: “Immō vērō, cārum, sī, quantum quisque volet, bibat; nam ego bibī quantum voluī.”

Aulus Gellius *NA* 11.14.2: The “Athenian (or Attic) Nights” of Aulus Gellius (ca. A.D.. 125–180) was a collection, in 20 volumes, of widely varied notes on history, philosophy, science, grammar, literature, and other topics of interest to

him from his studies and travels. Here he cites an anecdote from the historian Lucius Piso Frugi's account of the life of Rome's legendary first king, Romulus.

**quia**, conj., *since, because*.—**postrīdiē**, adv., *(on) the following day, the next day*.—**negōtium**, -ī, n., *business (neg- + ōtium)*; “negotiate.”—**istūc**, adv., *that way (of yours), in that manner*.—**vīlis**, -e, *costing little, cheap*; “vile,” “vilify.”—**immō**, adv., *corrects or contradicts a preceding statement, rather, more correctly, not at all*.—**cārum**: i.e., *expensive*, as in our idiom, “it came at a dear price” sc. **sit**.

**QUAESTIŌ**: What circumstances, imagined in Romulus' witty reply to his dinner companions, might cause the price of wine to go up?

## The Vastness of Rome's Imperial Power

Populus Rōmānus ā rēge Rōmulō in Caesarem Augustum septingentōs per annōs tantum operum pāce bellōque gessit, ut, sī quis magnitudinem imperiī cum annīs cōferat, aetātem ultrā putet. Ita lātē per orbem terrārum arma circumtulit ut quī rēs illius legunt nōn ūnīus populī, sed generis hūmānī facta condiscant. Tot in labōribus periculisque iactātus est ut ad constituendum eius imperium contendisse Virtūs et Fortūna videantur.

Florus *Epit.* 1, Introduction 1–2: For Florus' two-volume summary of Roman history, which was largely an abridgement of Livy's 142-volume work, see notes to “The Augustan Peace,” in Capvt XXXI.

**septingentus**, -a, -um, 700.—**opus**, **operis**, n., *work, task; deed, accomplishment*; “Opus #2,” “magnum opus.”—**magnitūdō**, **magnitudinis**, f., *magnitude, size, extent*.—**ultrā**: here, *beyond* (what might be expected), *out of proportion to*; the reverse word order in **aetātem ultrā** is a common rhetorical device termed ANASTROPHE.—**lātē**, adv., *widely, extensively*; “latitude.”—**orbis**, **orbis**, m., *circle, sphere*; **orbis terrārum**, idiom, *the world, earth*; “orb,” “orbit.”—**circumferō**, **circumferre**, **circumtulī**, **circumlātum**, *to carry around; spread around, extend*; “circumference” sc. **populus Rōmānus** as subject.—**condiscō**, **condiscere**, **condidicī**, *to learn thoroughly, learn about*; “discipline.”—**tot**, indecl. adj., *that number of, so many*; “totality.”—**iactō** (1), *to throw, toss; toss about, buff et, torment*; “eject,” “projectile.”—**cōstituō**, **cō**

**nstituere, cōstitūtī, cōstitūtum, to found, establish;** “constitute,” “constitution” **ad cōstituendum imperium,** GERUNDIVE PHRASE = *to establish its....*—**Virtūs et Fortūna:** not merely examples of PERSONIFICATION, as both were regarded as deities and had temples in Rome.



*The “Capitoline Wolf,” suckling Romulus and Remus, bronze; the twins were added in the late fifteenth century by Italian sculptor Antonio Pollaiuolo; the wolf itself, once considered sixth–fifth century Etruscan, is now dated by many scholars to the thirteenth century.*

*Musei Capitolini, Rome, Italy  
Scala / Art Resource, NY*

## GRAMMATICA

**Verba:** List all the conditional sentences in the chapter’s readings and identify the specific type of condition in each.

## CAPVT XXXIV

# Constantine's Arch, a Haunted House, and "Hanging" in Pompeii

In this chapter you'll read the propagandizing inscription on the monumental Arch of Constantine, and a collection of graffiti scribbled by friends, enemies, lovers, and hotel guests, all hanging out—or flat out hanging(!)—in Pompeii. Two epigrams will illuminate Martial's thoughts on legacy-hunters and a stingy host, and you'll also read the younger Pliny's account of a haunted house in Athens, Greece, Aulus Gellius' anecdote on the linguistic talents of king Mithridates VI, and a dozen or so proverbs and famous quotations, including Cicero's familiar admonition about not knowing what happened before you were born.

**Grammatica nova:** Deponent verbs, and ablative with special deponents.

## INSCRIPTIONES

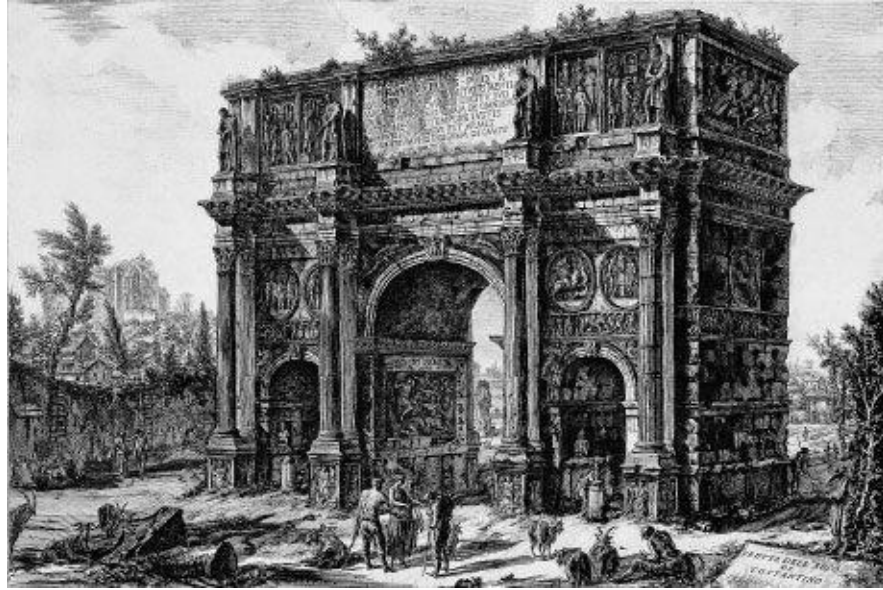
### The Arch of Constantine

IMP • CAES • FL • CONSTANTINO MAXIMO  
P • F • AVGVSTO • S • P • Q • R  
QVOD INSTINCTV DIVINITATIS MENTIS  
MAGNITVDINE CVM EXERCITV SVO  
TAM DE TYRANNO QVAM DE OMNI EIVS  
FACTIONE VNO TEMPORE IVSTIS  
REMPVBLICAM VLTVS EST ARMIS  
ARCVM TRIVMPHIS INSIGNEM DICAUIT

Imp(erātōrī) Caes(arī) Fl(āviō) Cōstantīnō Maximō P(iō) F(ēlicī) Augustō  
S(enātus) P(opulus) q(ue) R(ōmānus), quod īnstīnctū dīvīnitātis, mentis  
magnitūdine, cum exercitū suō tam dē tyrannō quam dē omnī eius factiōne ūn  
ō tempore iūstīs rempūblicam ultus est armīs, arcum triumphīs īnsignem dicā  
vit.

*CIL* 6.1139: Inscribed on both the north and south sides of the Arch of Constantine, which was erected in A.D.. 315 to honor the emperor Flavius Valerius Constantinus, “Constantine the Great,” for his victory over his rival Maxentius at the momentous battle of Saxa Rubra, October 28, A.D.. 312. Spanning the Via Triumphalis between the Palatine Hill and the Colosseum, the monumental triple arch towers nearly 70’ high and is otherwise remarkable for its incorporation of artworks from earlier reigns. The side of the arch facing west bears the inscription **SIC X SIC XX**, which we saw on the **largitiō** dish of Constantine’s co-emperor and eventual foe Licinius from this same period (Capvt XXXI); Constantine had reigned for 10 years at the time of the dedication of his arch, and the “as 10, so 20” expressed the hope for another successful decade—which he more than achieved, governing until his death in 337. Compare the Arch of Titus in Capvt XX.

**pīus**, -a, -um, dutiful, devoted; “pious,” “piety” with **fēlix** and **Augustus**, a conventional element in the emperor’s titulature.—**īnstīnctus**, -ūs, m., instigation, prompting; inspiration; “instinct.”—**dīvīnitās**, **dīvīnitātis**, f., nature of a god, divinity; divine being, divine power; Constantine was the first Christian emperor and co-author of the Edict of Milan, a proclamation of religious tolerance throughout the Roman empire, and so the reference to his divine inspiration is esp. pointed.—**magnitūdō**, **magnitūdinis**, f., magnitude, vast extent, greatness.—**tam...quam**: here essentially = **et...et**.—**tyrannō**: i.e., Maxentius, condemned here to anonymity.—**factiō**, **factiōnis**, f., action of making, producing; group of proponents, faction.—**īustus**, -a, -um, lawful; just, justified.—**rempūblicam**: **rēs pūblica** was sometimes written as two separate words, sometimes as a single word, as here.—**ulcīscor**, **ulcīcīsī**, **ultus sum**, to take revenge; avenge.—**arcus**, -ūs, m., bow; arch, vault; “arc.”—**trīumphus**, -ī, m., triumph, triumphal procession.—**īnsignis**, -e, clearly visible, conspicuous; (a mark of) honor (for), in honor of; “insignia.”—**dicō** (1), to indicate, show; dedicate, devote.



*Giovanni Battista Piranesi (1720–1778), “Veduta dell’Arco di Constantino,” etching, ca. 1750. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin, Germany*  
 Bildarchiv Preussischer Kulturbesitz / Art Resource, NY; photo:  
 Volker-H. Schneider



*The Arch of Constantine, Rome, Italy, A.D.. 315 (CIL 6.1139)*  
James C. Anderson, jr.

## Enjoy!

VTERE FELICITER

Ūtere fēlīciter!

*CIL* 10.7037: This and similar phrases appear frequently on a wide variety of utilitarian and decorative household and personal items, ranging from rings, glasses and vases, to mosaics—all urging the user/ viewer to “enjoy” (*CIL* 8.22654.5; 10.8059.505; 13.10025.195 and 214). A variant that turns up often is **fruere mē** (from **fruor, fruī, frūctus sum** + abl., *to enjoy, delight in*), e.g., *CIL* 13.10024.70.

## HANGING OUT IN POMPEII

### Time on Their Hands

ROMVLA  
HIC • CVM  
STAPHYLO  
MORATVR

Rōmula hīc cum Staphylō morātur.

*CIL* 4.2060: Either Romula or her beau Staphylus scribbled this on a column in the House of the Tetrastyle Atrium, located on Pompeii’s Via dell’Abbondanza.

**moror, morārī, morātus sum**, *to delay, linger, loiter, hang around; spend time; “moratorium.”*





*Houses on the Via dell'Abbondanza, Pompeii, Italy*  
Robert I. Curtis

## **Tired of Waiting**

C • IVLIVS [...]MIGENIVS • HIC  
TV QVID • MORARIS  
G(aius) Iūlius [Prī]migenius hīc: tū quid morāris?

*CIL* 4.1650: From a building on the Vicoletto del Foro, where we can imagine Primigenius once waited impatiently for a friend or lover.

**quid:** here, as often, = *for what reason? why?*

## Oops!

MIXIMVS IN LECTO FATEOR PECCAVIMVS HOSPESSI  
DICES QVARE NVLLA MATELLA FVIT

Miximus in lectō, fateor; peccāvimus, hospes.  
Sī dīcēs, “Quārē?”—nūlla matella fuit!

*CIL* 4.4957: Scribbled next to a doorway in the Inn of the Muledrivers (on the Via Stabiana) by a guest who had clearly lingered just a little too long! The gentleman may have soiled the place, but at least he was a poet: the lines are an elegiac couplet.

**meiō, meiere, mixī, mictum**, to urinate; “micturate,” “micturition.”—**lectus, -ī**, m., bed, couch.—**peccō** (1), to sin, do wrong; “peccadillo.”—**hospes, hospitīs**, m., stranger, guest; host, here the innkeeper; “hospice,” “hospitality.”—**matella, -ae**, f., vessel, pot; chamber pot.

## Once Burned, Twice Shy

QVISQVIS AMAT CALIDIS NON DEBET FONTIBVS VTI NAM • NEMO •  
FLAMMAS • VSTVS • AMARE POTEST

Quisquis amat, calidīs nōn debet fontibus ūtī, nam nēmō flammās ustus amāre potest.

*CIL* 4.1898: Scribbled in the basilica by someone who had felt the fires of love; elegiac couplet.

**calidus, -a, -um**, hot; “scald.”—**fōns, fontis**, m., spring; water; “font,” “fountain” hot springs were generally valued for their medicinal benefits.—**flamma, -ae**, f., flame, fire; fiery heat; heat (of passion); flame (figurative for a person one is passionate about, as in Eng. “an old flame”); “flammable.”—**ūrō, ūrere, ussī, ustum**, to destroy by fire, burn; “combustion.”

## Go Hang Yourself!

SAMIUS CORNELIO SVSPENDRE

Samius Cornēliō: suspend<e>re!

*CIL* 4.1864: Graffito from the basilica; clearly Samius and Cornelius were not on friendly terms!

**suspendō, suspendere, suspendī, suspēsum**, to hang (up), suspend; kill by hanging; used reflexively in the pass. for hanging oneself, and often, as here, in cursing someone (cf. “Go Hang Yourself!”, *Capvt XXVIII*); “suspend,” “suspension.” The pass. imperat., seen here and identical in the sg. to the pres. act. infin., was not common in classical Lat., being found chiefly with DEPONENT verbs.

## Way Too Many Graffiti

ADMIROR O PARIENS TE • NON CECIDISSE [...]S • QVI TOT  
SCRIPTORVM TA[...]IA SVSTINEAS

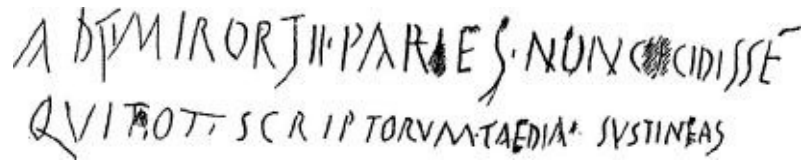
Admīror, Ō pariēns, tē nōn cecidisse [ruīnī]s, quī tot scrīptōrum ta[ed]ia  
sustineās.

*CIL* 4.1904: The author addresses the wall upon which he writes, an interior wall of the basilica that was covered, like so many public bathroom walls in 21st-cent. America, with countless graffiti. Our scribbler’s attempt at copying out an elegiac couplet he had seen before (other versions of the distich appear in the town’s Large Theater and its amphitheater, *CIL* 4.2461 and 2487—see drawing below) was somewhat imperfect, as the Ō is unnecessary and disrupts the meter, and the word for “wall” is misspelled. The words **ruīnīs** and **taedia**, obscured in this graffito, can be conjecturally restored based on the other two occurrences.

**admīror, admīrārī, admīrātus sum**, to wonder at, be amazed (that); admire; “admiration.”—**pariēs** (here misspelled), **parietis**, m., wall; “parietal.”—**ruīna**, -ae, f., collapse, ruin; fallen debris, often pl.—**tot**, indecl. adj., that number of,

so many; “totally.”—**taedium**, -ī, n., weariness, boredom; boring thing, nuisance; “tedium,” “tedious.”—**sustineō**, **sustinēre**, **sustinuī**, to hold up, support; endure, bear, tolerate; “sustain.”

**QUAESTIO**: What double-entendre may we assume the writer intended in **sustineās**?



*Graffito from the basilica, Pompeii, Italy (CIL 4.2487)*  
Mathew Olkovikas (from *CIL*)

## PRŌVERBIA ET DICTA

1. Nescīre autem quid antequam nātus sīs acciderit, id est semper esse puerum. (Cicero Or. 34.120: **antequam**, conj., before; “antebellum.”—**accidō**, **accidere**, **accidī**, to fall down; befall, happen; “accident.”)
2. Avē, imperātor: moritūrī tē salūtant! (Suetonius Claud. 21.6: **avē**, interj., also spelled **havē**, greetings, hail!—**salūtō** [1], to greet; “salute,” “salutatorian.”)
3. Homō totiēns moritur, quotiēns āmittit suōs. (Publilius Sent.: **totiēns...quotiēns**, correlative adv., as often...as, whenever; “total,” “quotient.”—**suōs**, i.e., members of his family.)
4. Nascentēs morimur. (Manilius Astron. 4.16.)
5. Dulce et decōrum est prō patriā morī. (Horace Carm. 3.2.13: **decōrus**, -a, -um, beautiful, handsome; glorious, noble; “decor,” “decorous.”)
6. Magnōs hominēs virtūte mētīmur, nōn fortūnā. (Nepos Eum. 1: **mētior**, **mētīrī**, **mēnsūm**, to ascertain length [size, volume, etc.] of, measure; estimate, appraise; “measure,” “commensurate.”)

7. Pudor docēī nōn potest, nāscī potest. (Publilius Sent.: **pudor, pudōris**, m., [sense of] shame; decency, modesty; scrupulousness; “impudence.”)
8. “Aliter loqueris,” inquis, “aliter vīvis.” (Seneca Vit. Beat. 18.1: **aliter**, adv., in another way, otherwise; **aliter...aliter**, [in] one way...[in] another; “alias,” “alibi.”)
9. Rem tenē, verba sequentur. (Cato the Elder, in Gaius Julius Victor Ars Rhet. 1, De Inventione.)
10. Vincere scīs, Hannibal; victōriāutī nescīs. (Livy Urbe Cond. 22.51: **Hannibal, Hannibalis**, m., Hannibal, Carthaginian leader in Rome’s 2nd Punic War.)
11. Fatētur facinus is quī iūdicium fugit. (Publilius Sent.: **facinus, facinoris**, n., deed, act; misdeed, crime.)
12. Homō extrā corpus est suum, cum īrāscitur. (Publilius Sent.: **extrā**, prep. + acc., outside [of]; “extramural.”—**īrāscor, -ārī**, to be/ become angry; “irascible.”)

## LITTERATRVA

### Where’s the Beef?

Unguentum, fateor, bonum dedistī  
 convīvīs here, sed nihil scidistī.  
 Rēs salsa est bene olēre et ēsurīre:  
 quī nōn cēnat et unguitur, Fabulle,  
 hic vērē mihi mortuus vidētur. 5

Martial *Epig.* 3.12: The guest got his party favor (**apophorētum**) from his host Fabullus, but not much to eat! Meter: hendecasyllabic. For another of Martial’s poems on **unguentum**, see “**Xenia: Unguentum**: Keep This Perfume,” Capvt XXXI; and for a photo of the sort of jar used for such cosmetics, see Capvt XXII.

**unguentum**, -ī, n., ointment, unguent; perfume.—**dedistī...scidistī**: end-line rhyme, which became common in medieval Lat., was used sparingly in classical

verse.—**convīva**, -ae, m./ f., *table companion, guest*; “convivial,” “conviviality.”—**here**: = **herī**.—**scindō**, **scindere**, **scidī**, **scissum**, *to split, cleave; tear apart, rend; cut, slice*; “scissors,” “rescind” at a sumptuous dinner party one might expect a roasted pig or at least a chicken, and not just “soup and salad”!—**salsus**, -a, -um, *salted; preserved with salt; salty*; “salsa,” “sauce” Martial here plays on both the word’s culinary sense and its common metaphorical sense, *salted with humor, witty, funny*: cf. our use of the word “saucy.”—**oleō**, **olēre**, **oluī**, *to give off a smell, smell (good or bad), stink; “redolent.”*—**ēsuriō**, **ēsuri**re (perf. tense lacking), *to feel hunger, be hungry*.—**unguō**, **unguere**, **ūnxī**, **ūnctum**, *to smear with oil; dress (food) with oil; anoint (the body) with oil/ perfume*, often for ritual purposes, including anointing the corpse at a funeral; “unguent,” “unction.”—**vērē**, adv., *truly, really*; “very,” “veritably.”

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*“To be perfumed and yet not fed, makes one feel quite truly dead!”*

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## Beware of Heirs Bearing Gifts

Mūnera quī tibi dat locuplētī, Gaure, senīque,  
sī sapis et sentīs, hoc tibi ait, “Morere!”

Martial *Epig.* 8.27: Considering the source, Gaurus would be better off without these gifts; legacy-hunters (**captātōrēs**) were all too common in Rome, and were commonly targeted by satirists. Compare “Seeing Is Believing,” Capvt XIX. Meter: elegiac couplet.

**mūnus**, **mūneris**, n., *service, duty; gift, present, offering*; “munificent.”—**locuplēs**, **locuplētis**, *wealthy, rich*; “deplete.”—**sapiō**, **sapere**, **sapīvī**, *to have good taste; have good sense, be wise*; “sapient,” “homo sapiens.”—**morere**: remember, if the verb is DEPONENT and the form looks like a pres. act. infin., it’s not!

## A Haunted House

Erat Athēnīs spatiōsa et capāx domus sed infāmis et pestilēns. Per silentium noctis sonus ferrī, et sī attenderēs ācrius, strepitus vinculōrum longius primō, deinde ē proximō reddēbātur: mox apparēbat idōlon, senex maciē et squālōre cōnfectus, prōmissā barbā, horrentī capillō crūribus compedēs, manibus catēnās gerēbat quatiēbatque. Inde inhabitantibus tristēs dīraeque noctēs per metum vigilābantur; vigiliam morbus et, crēscēte formīdine, mors sequēbātur. Nam interdiū quoque, quamquam abscesserat imāgō, memoria imāginis oculīs inerrābat, longiorque causīs timōris timor erat. Dēserta inde et damnāta sōlitūdine domus tōtaque illī mōnstrō relicta.

Pliny *Ep.* 7.27.5–6: In a letter in which he asks a friend whether he believes in ghosts, Pliny describes a notorious haunted house, complete with a ghastly apparition rattling chains!

**Athēnae**, -ārum, f. pl., *Athens*, a major city in Greece; the form here is LOCATIVE, commonly employed with city names, = *in/ at Athens*.—**spatiōsus**, -a, -um, covering a wide area, of great size; “spacious.”—**capāx**, gen. **capācis**, able to hold a lot, roomy; “capacious.”—**domus**, -ūs (-ī), f., house, home; “domicile,” “domestic.”—**infāmis**, -e, having a bad name, with a bad reputation; “infamous.”—**pestilēns**, gen. **pestilentis**, full of disease; dangerous; “pestilential.”—**silentium**, -ī, n., quiet, silence.—**sonus**, -ī, m., sound, noise; “sonic,” “sonar.”—**attendō**, **attendere**, **attendī**, **attentum**, to pay attention, listen carefully; “attend,” “attentive.”—**strepitus**, -ūs, m., noise; din; here clanking, rattling; “obstreperous.”—**vinculum**, -ī, n., bond, chain.—**proximus**, -a, -um, nearest, next (in location); next (in order), second-best; with **ē**, nearby; “proximity.”—**reddō**, **reddere**, **reddidī**, **redditum**, to give back, return; deliver, serve; reflect, echo; “rendition,” “surrender.”—**appareō**, **apparere**, **apparui**, **apparitum**, to be visible, show itself; be seen, appear; “apparent,” “apparition.”—**idōlon**, -ī, n., apparition, ghost; “idol.”—**maciēs**, -ēī, f., thinness (of body); wasting; “emaciated.”—**squālōr**, **squālōris**, m., roughness; dirtiness, filth; “squalor,” “squalid.”—**cōnficiō**, **cōnficere**, **cōnfēcī**, **cōnfectum**, to do, perform; complete, conclude; consume, wear out; destroy, kill; “confectionery.”—**prōmissā**: lit., sent forth; here long flowing, shaggy.—**barba**, -ae, f., beard; “barber,” “barb.”—**horrēns**, gen. **horrentis**, dreadful, awful; “horrendous.”—**capillus**, -ī, m., hair; “capillary.”—**crūs**, **crūris**, n., leg, lower leg, shin.—**compes**, **compedis**, f., usually pl., fetters, shackles; “impede.”—**catē**

**na, -ae**, f., *chain*; “chain,” “concatenation.”—**quatiō, quaterē** (no perf. tense), *to move vigorously back and forth, shake*.—**inde**, adv., *thence, from that place; in consequence of that, therefore; then*.—**inhabitō** (1), *to dwell in, inhabit*.—**dīrus, -a, -um**, *awful, dreadful, terrifying*; “dire.”—**vigilō** (1), *to be awake, stay awake; spend awake*; “vigil,” “vigilant.”—**vigilia, -ae**, f., *keeping guard; being awake, wakefulness, sleep deprivation*.—**formīdō, fōrmīdinis**, f., *fear, terror*; “formidable.”—**interdiū**, adv., *during daylight, by day*.—**quamquam**, conj., *although*.—**abscēdō, abscēdere, abscessī, abscessum**, *to go away; vanish, disappear*; “abscess.”—**imāgō, imāginis**, m., *likeness, image; apparition, ghost, phantom*; “imagination.”—**inerrō** (1), *to wander in, pass through*; “errant,” “erratic.”—**dēserō, dēserere, dēseruī, dēsertum**, *to desert, abandon*; with **dēserta** here sc. **est**.—**damnō** (1), *to condemn*; “damnation.”—**sōlitūdō, sōlitūdinis**, f., *loneliness, solitude; desert, waste, wasteland*; here *standing empty*.—**mōnstrum, -ī**, n., *unnatural thing; monstrous creature, monster*; “monstrosity.”

## A Polylingual King

Quīntus Ennius tria corda habēre sēsē dīcēbat, quod loquī Graecē et Oscē et Latīnē scīret. Mithridātēs, autem, Pontī atque Bithyniae rēx inclutus, quīā Cn. Pompeiō bellō superātus est, duārum et vīgintī gentium, quās sub diciōne habuit, linguās percalluit eārumque omnium gentium virīs haut umquam per interpretem conlocūtus est, sed ut quemque ab eō appellārīūsus fuit, proinde linguā et ōrātiōne ipsīus nōn minus scītē, quam sī gentilis eius esset, locūtus est.

Gellius NA 17.17: For Aulus Gellius’ “Attic Nights,” see “King Romulus’ Drinking Habits,” Capvt XXXIII. Gellius here relates that the Latin poet Quintus Ennius (239–169 B.C.), author of the early Roman epic poem, the *Annales*, was surpassed in his ability to speak three languages by the eastern monarch Mithridates VI, king of Pontus and Bithynia in Asia Minor, who could converse in the nearly two dozen languages and dialects spoken by the subjects of his diverse kingdom. The king’s defeat by Gnaeus Pompeius Magnus, “Pompey the Great,” mentioned here by Gellius, was followed by his suicide in 63 B.C.

**cor, cordis**, n., *heart; soul, spirit*; “coronary,” “courage.”—**sēsē**: = **sē**.—**Graecē**, adv., *in the Greek language*.—**Oscē**, adv., *in Oscan*, an early Italic language related to Lat. and, until the 1st cent. B.C., spoken widely in southern Italy,



where Ennius was born and raised.—**Latīnē**: you can guess what this one means!—**inclutus, -a, -um**, *famous, renowned, celebrated*.—**diciō, diciōnis**, f., *dominion, sovereignty, control*; “dictator,” “condition.”—**percallēscō, percallēscere, percalluī**, *to be(come) thoroughly conversant with*; “callous.”—**haud (haut)**, adv., *not, not at all*.—**interpretes, interpretis**, m., *intermediary, agent; interpreter*.—**conloquor (colloquor), conloquī, conlocūtus sum**, *to speak with, converse*; “colloquy,” “colloquium.”—**ut**: here *when(ever)*.—**quemque**: subj. of **appellārī**.—**ūsus, -ūs**, m., *use; utility, usefulness; need*; idiom, **ūsus est**, *there is a need (to), it is necessary (for)*, + acc. + infin.—**proinde**, adv., *accordingly; equally, similarly*.—**ōrātiō, ōrātiōnis**, f., *act of speaking, manner of speaking; language, dialect; speech*; “oration.”—**scītē**, adv., *knowledgeably, expertly*; “science,” “conscious.”—**gentīlis, gentīlis**, m., *member of the same clan (gēns)*; *fellow countryman*; “gentile,” “gentle.”

## GRAMMATICA

**Verba**: List all the deponent verbs in the chapter’s readings, then identify the tense and mood of each; for those that are subjunctive, specify the type of clause in which they are employed.

**Nōmina**: Identify all the ablative nouns and pronouns that are dependent on deponent verbs.

## CAPVT XXXV

# Fatality, the Fates, and a Father's Grief

This chapter's readings have a more strictly thematic orientation: you will read a graffito and three epitaphs, all in verse, each focused on the transience of things, the brevity of life, and the shock of loss, along with Catullus' elegy on the death of his brother, and a letter written to a friend by the younger Pliny, lamenting the tragic death of a mutual friend's twelve-year-old daughter. The chapter's *Prōverbia et Dicta* include, inter multa alia, observations on the marvelous lies of poets and the preferability of an unequal peace to a just war. And remember: always first read aloud, as the Romans did!

**Grammatica nova:** The dative case, including dative with adjectives, dative with special verbs, and dative with compounds.

## INSCRIPTIONES

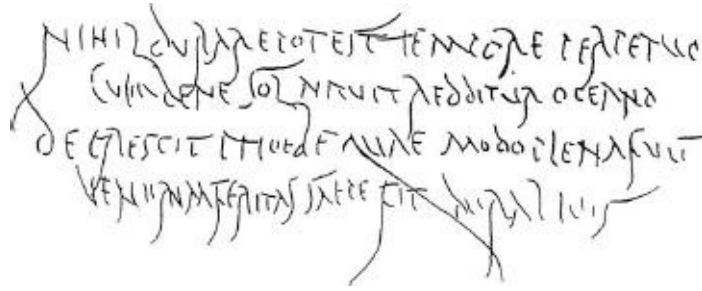
### All Things Must Pass

NIHIL DVRARE POTEST TEMPORE PERPETVO CVM BENE SOL NITVIT,  
REDDITVR OCEANO DECRESCIT PHOEBE QVAE MODO PLENA FVIT  
VENTORVM FERITAS SAEPE FIT AVRA LEVIS

Nihil dūrāre potest tempore perpetuō  
cum bene sōl nituit, redditur ōceanō  
dēcrēscit Phoebē, quae modo plēna fuit;  
ventōrum feritās saepe fit aura levis.

*CIL* 4.9123: Graffito found to the left of the entrance to a taberna on Pompeii's Via dell'Abbondanza in 1913, and destroyed two years later when the building collapsed. The lines are elegiac pentameters, indented to resemble couplets, though in order to scan, one must assume **nihil** was pronounced **nīl**, as was commonly the case; the last line follows the reading of F. A. Todd (*Classical Review* 53 [1939] 168–70). The writer's message is the waxing and waning of nature, but with an allusion, no doubt, to man's mortality—and renaissance? The

text was adapted by Carl Orff into the libretto of his “Catulli Carmina.”



*Graffito from a taberna, Via dell'Abbondanza, Pompeii, Italy (CIL 4.9123)*

Mathew Olkovikas (from *CIL*)

**dūrō** (1), *to harden; last, endure*; “durable,” “duration.”—**tempore perpetuō**: ABL. OF DURATION OF TIME, a construction for which the acc. was more common.—**niteō, nitēre, nituī**, *to be radiant, shine*.—**reddō, reddere, reddidī, redditum**, *to give back, return*; “render,” “rendition.”—**ōceanus, -ī, m.**, *sea, ocean*.—**dēcrēscō, dēcrēscere, dēcrēvī, dēcrētum**, *to grow smaller, shrink; wane, ebb*; “decrease,” “crescent.”—**Phoebē, Phoebēs, f.**, *Phoebe*, a Titan identified with the moon-goddess Diana/ Artemis, and, metaphorically, the moon itself.—**modo**, *adv.*, *now, just now, recently*.—**ventus, -ī, m.**, *wind*; “vent,” “ventilate” for **ventōrum** some editors read **venerum**, *of love(s)*, but Todd’s reading seems more likely in view of the rest of the poem’s imagery.—**feritās, feritātis, f.**, *wildness, ferocity*; “fierceness.”—**fit**: pres. tense of irreg. verb **fīō**, = *becomes*.—**aura, -ae, f.**, *gentle wind, breeze; breath*; “aura.”

## THREE EPITAPHS

### I Was Helvia Prima

TV • QVI SECVRA SPATIA RVS MENTE VIATOR ET NOSTRI VOLTVS  
DERIGIS INFERIEIS SI QVAERIS QVAE SIM CINIS EN ET TOSTA  
FAVILLA ANTE OBITVS TRISTEIS HELVIA PRIMA FVI CONIVGE SVM  
CADMO FRVCTA SCRATEIO CONCORDESQVE PARI VIXIMVS INGENIO  
NVNC DATA SVM DITI LONGVM MANSVRA PER AEVM DEDVCTA ET  
FATALI IGNE ET AQVA STYGIA

Tū quī sēcūrā spatiārus mente, viātor,  
et nostrī voltūs dērigis īferieis,  
sī quaeris quae sim: cinis ēn et tosta favilla,  
ante obitūs trīsteis Helvia Prīma fuī.  
Coniuge sum Cadmō frūcta Scrateiō,

5

concordēsque parī vīximus ingeniō.  
Nunc data sum Dītī, longum mānsūra per aev<u>m,  
dēducta et fātālī igne et aquā Stygiā.

*CIL* 1<sup>2</sup>.1732: Verse epitaph, in elegiac couplets, for Helvia Prima, wife of Cadmus Scrateius; the name “Scrateius” is not otherwise attested and may be a misspelling, as the line is metrically corrupt (Bücheler, *CLE* 960, suggests **dīlēct** ō may have been omitted after **Cadmō**). Datable to the 1st cent. B.C. by its spelling and other stylistic features; inscribed on a tablet found in a heap of stones at Beneventum, in south Italy.

**tū...mente**: a standard formula in epitaphs, addressing the passerby; cf. **tū quī sēcūrā prōcēdis mente** (*CIL* 6.12652; **prōcēdō**, **prōcēdere**, to go forth, proceed).—**sēcūrus**, -a, -um, free from care, untroubled, safe; “security.”—**spatior**, **spatiārī**, **spatiātus sum**, to walk about, stroll by; “expatiate” for **spatiārus** as an alternate for **spatiāris**, cf. note on **fīgārus**, “Go Hang Yourself!”, Capvt XXVIII.—**viātor**, **viātōris**, m., wayfarer, traveler; “via,” “viaduct.”—**nostrī**: gen. of the pron., with **īfereīs**, instead of the more usual possessive adj. **nostrīs**.—**vultus (voltus)**, -ūs, m., facial expression, look; gaze, glance; use of pl. for sg., and vice-versa, was common in poetry.—**dīrigō (dērigō)**, **dīrigere**, **dīrēxī**, **dīrēctum**, to align, line up; direct (the movement of), steer; “director.”—**īferiae**, -ārum, f. pl., offerings (of wine, flowers, etc., made to the dead); funeral rites; tomb, grave; “infernal” **īferieis**, archaic form of **īferiīs** (on the use of **ei** for **ī**, esp. in early inscriptions, see Capvt XXI and XXIV).—**cinis**, **cineris**, m./ f., residue from a fire, ashes; “incinerate.”—**ēn**, interj., look, behold!—**torreō**, **torrēre**, **torruī**, **tostum**, to scorch, burn; “torrid,” “toast.”—**favilla**, -ae, f., ashes; remains (of a corpse); **cinis...favilla**: sc. **sum**.—**obitus**, -ūs, m., approach, encounter; death; “obituary.”—**trīsteis**: = **trīstīs**, common alternate acc. pl. form.—**coniūnx**, **coniugis**, m./ f., spouse; “conjugal.”—**fruor**, **fruī**, **frūctus sum**, + abl., to enjoy, delight in; “fruit,” “fructify.”—**concors**, gen. **concordis**, concurring in feeling, like-minded, in harmony; “concord.”—**parī...ingeniō**: ABL. OF DESCRIPTION, of/ with...

—**Dīs, Dītis**, m., *Dis*, Roman god of the Underworld.—**aevum**, -ī, n., *period of time, age; (all) future time, eternity*; “coeval,” “medieval.”—**dēdūcō, dēdūcere, dēdūxī, dēductum**, *to lead away, take away; bring down*; “deduce.”—**fātālis**, -e, *fateful; deadly*; “fatal,” “fatalistic.”—**Stygius**, -a, -um, *of the Styx*, river in the Underworld across which were ferried the souls of the dead.

**QUAESTIŌNĒS**: What does **igne** in the final line refer to? Comment on views of the afterlife reflected in the epitaph.

## The Thread of Fate

O QVAM DVRA TIBI [...]IT FORTVNA FATER[.....]VAE TE TAM  
TENERIS ANNIS SVB TARTARA MISIT DENOS VIX PASSA EST ANNOS  
TE CERNERE LVCEM...]OD SI LONGA MAGIS DVXISSENT FILA  
SORORES • AEQVIVS IS[.....]APIS COMPLECTERET OSSA PATERNA

Ō quam dūra tibi [pigu]it, Fortūna fatēr[ī],  
[q]uae tē tam tenerīs annīs sub Tartara mīsit.  
Dēnōs vix passa est annōs tē cernere lūcem.  
[Qu]od sī longa magis dūxissent fīla sorōrēs,  
aequius is[te l]apis complecteret ossa paterna.

5

*CIL* 3.9259 (compare 3.2628): Opening lines of an epitaph for a child, written in dactylic hexameter; from a tombstone at ancient Salonae in Dalmatia (near modern Split). The text is damaged and cannot be restored with complete confidence (the partial restoration here is essentially that proposed by F. Bücheler, *CLE* 456), but is interesting for its reference to the Fates or Moirae—Clotho, Atropos, and Lachesis—spinning out the thread of the deceased youth’s life; the Parcae, as the Romans called the three sisters, were often evoked in epitaphs as the cause of premature death and are depicted in myth snipping the final thread in the tapestry of a man’s life at the fated moment of his passing.

**piget, pigēre, piguit**, *impers. verb + infin., it is displeasing, it is distressing (to)*; the first hexameter = **piguit fatērī quam dūra tibi Fortūna (fuerit)**.—**tener, -nera, -nerum**, *tender, delicate; immature, young*; “tenderness” **tenerīs annīs**, *ABL. OF DESCRIPTION, of/ in....*—**Tartara, -ōrum**, n. pl., *Tartarus*, the Underworld; **sub Tartara mīsit**: an echo, perhaps deliberate, of **sub Tartara m**

īsi, Vergil Aen. 8.563.—**dēnī**, -ae, -a, *ten each, ten (al)together*; “denarius” **dē nōs...annōs**, ACC. OF DURATION OF TIME, *for....*—**quod**, conj., *but*. —**longa magis**: = **longiōra**.—**filum**, -ī, n., *single strand of yarn, thread*; “filament.”—**aequē**, adv., *equally; equitably, justly, rightly*.—**lapis, lapidis**, m., *stone, rock*; “lapidary.”—**complectō, complectere** (more often DEPONENT, **complector, complectī, complexus sum**), *to hold in the arms, embrace; encircle, cover*; “complexion.”—**os, ossis**, n., *bone*; “ossuary.”—**paternus, -a, -um**, *of a father, father’s*; “paternal,” “paternity.”

**QUAESTIŌNĒS**: Who is addressed in the epitaph? What clue does the text contain to who might have set up, and possibly even composed, the inscription? Which verse is marked by the most striking ALLITERATION?

## A Christian Burial

EVCHARIS • EST • MATER • PIVS • ET • PATER EST [...VOS PRECOR O  
FRATRES • ORARE HVC • QVANDO • VENI[...ET PRECIBVS • TOTIS •  
PATREM • NATVMQVE • ROGATIS SIT • VESTRAE • MENTIS • AGAPES •  
CARAE • MEMINISSE VT DEVS • OMNIPOTENS • AGAPEN IN SAECVLA  
• SERVET

Eucharis est māter, pius et pater est [mihi Celsus].  
Vōs precor, Ō frātrēs, ōrāre hūc quando venī[tis]  
et precibus tōtīs Patrem Nātumque rogātis:  
sit vestrae mentis Agapēs cārae meminisse,  
ut Deus omnipotēns Agapēn in saecula servet.

ICUR 2392b: Portion of an epitaph for Agape, in dactylic hexameter, from the 2nd–4th cent. Christian catacomb of Priscilla in Rome (see above, “From the Catacomb of Priscilla,” Capvt XXVI); the remainder of the inscription, which was on a second, more damaged stone and is not included here, gave Agape’s age as 27 and proclaimed her a faithful Christian. To complete the first line Bücheler (CLE 730) supplied **mihi** and a conjectured name for Agape’s father at the end, balancing the mother’s name, Eucharis, at the beginning; if the suppletion **mihi** is correct, then the deceased addresses the viewer in the first line, and in the following lines the writer speaks.

**pius, -a, -um**, *dutiful, devoted*; “pious,” “piety.”—**precor, precārī, precātus**

**sum**, to ask or pray for (something); + acc. + infin., *entreat* (someone to do something); “prayer,” “imprecation.”—**frātrēs**: i.e., fellow Christians (“brethren”) who might pass through the catacomb.—**ōrō** (1), to speak, plead; *entreat, pray*; “orate,” “oration.”—**hūc**, adv., to this place, hither.—**prex, precis**, f., prayer; **precibus tōtīs**: along with **frātrēs**, this may indicate a gathering of worshipers praying collectively for the dead.—**nātus**, -ī, m., son; here, Christ; “nativity.”—**vestrae mentis**: possessive, but in Eng. idiom = *in...*—**Agapē**, gen. **Agapēs**, acc. **Agapēn** (the forms are Greek), f., *Agape*, a common early Christian woman’s name, meaning “(spiritual) love.”—**meminī, meminisse**, defective verb with perf. system tenses only, + gen., to be mindful (of), remember; “memento,” “reminiscent.”—**omnipotēns**, gen. **omnipotentis**, all-powerful, almighty; “omnipotent.”—**saeculum**, -ī, n., generation, period of time, age; **in saecula**, idiom, = **semper**; “secular.”



*Epitaph for Agape, catacomb of Priscilla, Rome, Italy, 2nd–4th cent. A.D.. (ICUR 2392b)*  
Scala / Art Resource, NY

## PRŌVERBIA ET DICTA

1. Vir bonus est is quī prōdest quibus potest, nocet nēminī. (Cicero *Off.* 3.64: **prōsum, prōdesse, prōfuī**, to be of use [to], do good, provide



- help [to]; be beneficial, be advantageous; prōdest quibus potest* strictly speaking = **prōdest eīs quibus prōdesse potest**, but this sort of elliptical phrasing is common in Lat. as it is in English.)
2. Amāre et sapere vix deō concēditur. (Publilius Sent.: **vix**, adv., *hardly, scarcely, with difficulty*.—**concēdō, concēdere, concessī, concessum**, *to yield, grant, concede*; “concession.”)
  3. Heu—quam est timendus quī morī tūtum putat! (Publilius Sent.: **tūtus, -a, -um**, *safe, not threatening*; “tutor,” “tutelage.”)
  4. Animō imperābit sapiēns, stultus serviet. (Publilius Sent.)
  5. Vincuntur mollī pectora dūra prece. (Tibullus *El.* 3.4.76: **mollis, -e**, *soft; easy, gentle*; “emollient.”)
  6. Excelsīs multō facilius casus nocet. (Publilius Sent.: **excelsus, -a, -um**, *towering, lofty; high in rank*; “excel,” “excellent.”—**multō**, adv., *by far, much*; “multiple.”—**casus, -ūs, m.**, *falling down, fall; accident, chance*; “casualty.”)
  7. Nōn placet ille mihi quisquis placuit sibi multum. (Cato *Monost.* 11.)
  8. Adeō familiāre est hominibus omnia sibi ignōscere, nihil aliīs remittere. (Velleius Paterculus *Hist. Rom.* 2.30.3: **adeō**, adv., *to such a degree, so very, extremely*.—**familiāris, -e**, *of one’s family; well-known, familiar, customary*; “familiarity.”—**remittō, remittere, remī sī, remisum**, *to send back; let go; forgive*; “remit,” “remission.”)
  9. Alius libīdinī servit, alius avaritiae, alius ambitiōnī, omnēs speī, omnēs timōrī. (Macrobius *Sat.* 1.11.8, adapted from Seneca *Ep.* 47.17: **libīdō, libīdinis**, f., *desire, longing; lust*; “libido.”—**ambitiō, ambitī ōnis**, f., *soliciting votes; seeking popularity; ambition*; “ambitious.”)
  10. Inīquissimam pācem iūstissimō bellō antefерrem. (Cicero *Fam.* 6.6: **inīquus, -a, -um**, *unequal; unfair, unjust*; “inequity.”—**iūstus, -a, -um**, *just, right*; “justice.”—**antefерō, anteferre, antetulī, antelātum**, *to carry in front; place before; prefer*; **antefерrem**, POTENTIAL SUBJUNCT., *I would/ might...*)
  11. Mīranda canunt, sed nōn crēdenda poētae. (Cato *Dist.* 3.18: **canō, canere, cecinī, cantum**, *to sing (about)*; “cantor,” “enchant.”)
  12. Quī culpae ignōscit ūnī, suādet plūribus. (Publilius Sent.: **suādeō, suādēre, suāsī, suāsum**, + dat., *to recommend; encourage*; “suasion,” “persuade.”)

## LITTER ATRVA

### Catullus Bids His Brother a Last Farewell

Multās per gentēs et multa per aequora vectus,  
adveniō hās miserās, frāter, ad īnferiās,  
ut tē postrēmō dōnārem mūnere mortis  
et mū tam nēquī quam alloquerer cinerem.

5

Quandoquidem fortūna mihī tētē abstulit ipsum,  
heu, miser indignē frāter adēmp̄te mihi,  
nunc tamen intereā haec, prīscō quae mōre parentum  
trādita sunt trīstī mūnere ad īnferiās,  
accipe, frāternō multum mānantia flētū,  
atque in perpetuum, frāter, avē atque valē.

10

Catullus *Carm.* 101: Catullus composed this elegy on the occasion of his brother's death in Asia Minor, where the poet had traveled in order to leave offerings at the grave and offer his final farewell.

**aequor, aequoris**, n., *level surface; plain; sea*; “equal.”—**vehō, vehere, vexī, vectum**, *to carry, convey*; “vehicle.”—**adveniō, advenīre, advēnī, adventum**, *to come to, arrive at*; “advent,” “adventure.”—**postrēmus, -a, -um**, *final, last*.—**dōnō** (1), *to give, present* (someone/ acc. with a gift / abl.); “donate,” “donation.”—**mūnus, mūneris**, n., *service, duty; gift, present, offering*; “munificent.”—**mūtus, -a, -um**, *saying nothing, silent*; “mute.”—**nēquīquam**, adv., *in vain, to no avail*.—**alloquor, alloquī, allocūtus sum**, *to speak to, address*; “allocution,” “circumlocution.”—**quandōquidem**, conj., *inasmuch as, since*; the -ō- was routinely shortened in dactylic verse.—**mihī**: the final -i was often lengthened in verse; DAT. OF SEPARATION (here and in the next line).—**tētē**: here intensive for **tē**.—**auferō, auferre, abstulī, ablātum**, *to bear away, carry off; take away, destroy*; “ablation.”—**indignē**, adv., *unworthily; unfairly*; “indignant.”—**adimō, adimere, adēmī, adēmp̄tum**, *to remove (by physical force), take away*; “exempt.”—**intereā**, adv., *meanwhile*; “interim.”—**haec**: obj. of **accipe** and modified by **mānantia** (line 9).—**prīscus, -a, -um**, *ancient*; “pristine.”—**trīstī mūnere**: *in a... or as a...*—**ad**: *here for*.—**frāternus, -a, -um**, *of a brother, a brother's*; “fraternal,” “fraternity.”—**mānō**

(1), to flow; be wet; “emanate.”—**flētus**, -ūs, m., weeping, lamentation; tears (sg. form with this pl. sense).—**in perpetuum**: idiom, = **semper**.—**avē**, interj., greetings, hail!

**QUAESTIŌNĒS**: What rhetorical devices does Catullus employ to emphasize the great distance he has traveled? Notice the final word in each of lines 2–4: what effect did the poet likely intend by so positioning these particular words? What poetic device contributes to the musicality of line 9? Addressing a person not present is a figure of speech known as APOSTROPHE; what is the effect of its use in this poem? Comment on Catullus’ use, and positioning, of the word **frāter** in the poem—what is the cumulative effect?

## On the Death of a Friend’s Daughter

C. Plīnius Aefulānō Marcellīnō suō s.

Trīstissimus haec tibi scrībō, Fundānī nostrī filiā minōre dēfūctā. Quā puellā nihil umquam fēstīvius, amābilius, nec modo longiōre vītā sed prope immortalitātē dignius vīdī. Nōndum annōs XIII implēverat, et iam illī anīlis prūdētia, mātērōnālīs gravitās erat et tamen suāvitās puellāris cum virginālī verēcundiā. Ut illa patris cervīcibus inhaerēbat! Ut nōs amīcōs paternōs et amanter et modestē complectēbātur! Ut nūtrīcēs, ut paedagōgōs, ut praeceptōrēs, prō suō quemque officiō, dīligēbat! Quam studiōsē, quam intellegenter lēctitābat! Ut parcē custōdītēque lūdēbat! Quā illa temperantiā, quā patientiā, quā etiam cōstantiā novissimam valetūdinem tulit! Medicīs obsequēbātur, sorōrem patrem adhortābātur ipsamque sē dēstitūtā corporis vīribus vigōre animī sustinēbat. Dūrāvit hic illī usque ad extrēmum, nec aut spatiō valetūdinis aut metū mortis īnfractus est, quō plūrēs graviōrēsque nōbīs causās relinqueret et dēsīderiī et dolōris. Ō trīste plānē acerbūque fūnus! Ō morte ipsā mortis tempus indignius! Iam dēstināta erat ēgregiō iuvenī, iam ēlēctus nūptiārum diēs, iam nōs vocātī. Quod gaudium quō maerōre mutātum est!

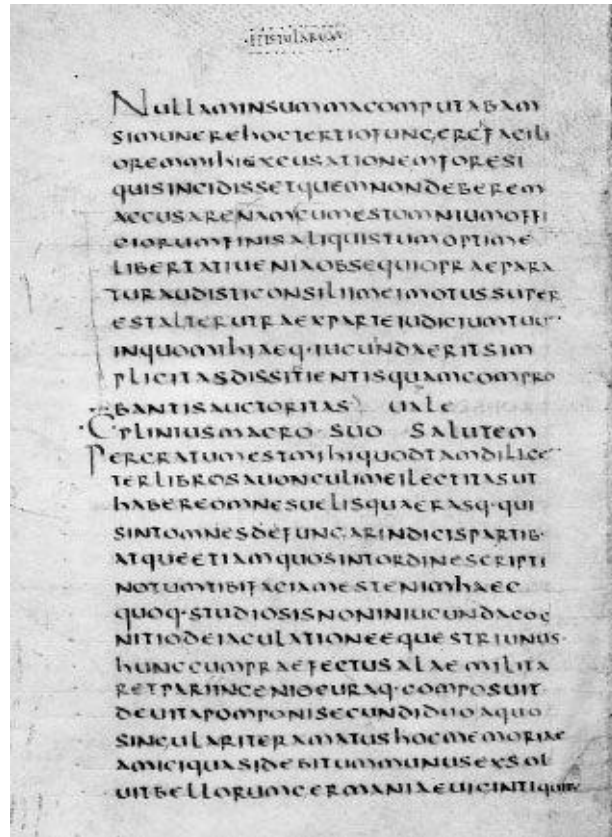
Pliny *Ep.* 5.16.1–6: Opening section of a letter from Pliny to Aefulanus Marcellinus, regarding the death of Minicia Marcella, daughter of their mutual friend Gaius Minicius Fundanus, a respected Roman senator and consular. Later in the letter Pliny describes his own distress at hearing Fundanus order that the money he had put aside for Minicia’s wedding be spent instead on her funeral. In the late 19th cent. the family’s tomb was unearthed in Rome and found to

contain a grave altar with the young girl's epitaph, as well as the epitaph and funerary urn of her mother, Statoria Marcella (who likely predeceased Minicia, as she is not mentioned in Pliny's letter); the girl's epitaph (*CIL* 6.16631) reads: **D(is) m(anibus) Miniciae Marcellae Fundanī f(iliae); v(ixit) a(nnīs) XII, m(ensibus) XI, d(iēbus) VII.**

**s.:** = **salūtem**; for this conventional form of salutation, see the letters of Seneca and Pliny in *Capvt* XXX.—**minōre**: i.e., *the younger*; Minicia had a surviving older sister.—**dēfungor, dēfungī, dēfūctus sum**, *to bring to an end; come to an end; die*; “defunct.”—**qu**: = **hāc**; as we have seen before, Lat. often employs a rel. where Eng. would use a demonstrative or pers. pronoun.—**fēstīvus, -a, -um**, *festal; jovial, genial*; “festive.”—**amābilis, -e**, *loveable, endearing*; “amiable.”—**prope**, adv., *nearly, practically*; “propinquity.”—**immortālītās, immortālītātis**, f., *deathlessness, immortality*.—**nōndum**, adv., *not yet*.—**imple ō, implēre, implēvī, implētum**, *to fill up/ out, complete*; “deplete,” “expletive.”—**illī**: DAT. OF POSSESSION, with **erat**, *there was to her = she had*.—**anīlis, -e**, (characteristic) *of an old woman*.—**prūdētia, -ae**, f., *foresight, wisdom*; “prudence.”—**mātrōnālis, -e**, *of a married woman*; “matron,” “matrimony.”—**gravītās, gravītātis**, f., *weight; seriousness, dignity*, one of the cardinal Roman virtues; “gravity.”—**suāvitās, suāvitātis**, f., *pleasantness, sweetness; charm*; “suave,” “suavity.”—**puellāris, -e**, *of a girl, girlish*.—**virginālis, -e**, *of a maiden*; “virginal.”—**verēcundia, -ae**, f., *restraint, modesty*; “revere,” “reverent.”—**ut**, adv., *how*.—**cervīx, cervīcis**, f., often pl. for sg., *neck*; “cervical.”—**inhaereō, inhaerēre, inhaesī, inhaesum**, *to cling to, embrace*; “inhere,” “inherent.”—**amanter**, adv., *lovingly*; “amatory.”—**modestē**, adv., *properly, modestly*.—**nūtrīx, nūtrīcis**, f., *child's nurse, wet-nurse*; “nutrient,” “nutrition.”—**paedagōgus, -ī**, m., *paedagogus*, a slave who escorted young children to school and generally supervised their behavior; “pedagogy.”—**praeceptor, praeceptōris**, m., *teacher, tutor*; “precept.”—**studiō sē**, adv., *eagerly, zealously, studiously*.—**intellegenter**, adv., *intelligently, smartly*.—**lēctitō** (1), *to read repeatedly, be in the habit of reading*; “lectern.”—**parcē**, adv., *sparingly; moderately, calmly*; “parsimony.”—**custōdīt ē**, adv., *guardedly, cautiously, carefully*; “custodian.”—**lūdō, lūdēre, lūsī, lūsūm**, *to play (games)*; “allude,” “elude,” “illusion.”—**temperantia, -ae**, f., *moderation, self-control*; “temperance.”—**cōstantia, -ae**, f., *steadiness, steadfastness*; “constancy.”—**valetūdō, valetūdinis**, f., (good/ bad) *health*; “valid,” “invalid.”—**obsequor, obsequī, obsecūtus sum**, *to follow; comply with, obey*; “obsequious.”—**adhortor, adhortārī, adhortātus sum**, *to*

encourage, cheer up; “exhortation.”—**dēstitūtus**, -a, -um, devoid of, deprived of, lacking; “destitute.”—**vigor**, **vigōris**, m., vigor, liveliness; “vigorous.”—**sustineō**, **sustinēre**, **sustinuī**, to hold up, support; endure, bear, tolerate; “sustainability.”—**dūrō** (1), to harden; last, endure; “durable.”—**extrēmus**, -a, -um, outermost, last, final; “extremity,” “in extremis.”—**spatium**, -ī, n., course; area, space; extent, length; (period of) time; “spatial.”—**īnfringō**, **īnfringere**, **īnfrēgī**, **īnfrāctum**, to break, crush; weaken, subdue; “infringe,” “infractio.”—**quō**, conj. and adv., from which circumstance, as a result of which; here introducing a RESULT CLAUSE.—**dēsīderium**, -ī, n., desire, longing (for someone or something absent); regret; “desideratum.”—**dolor**, **dolōris**, m., pain; grief, sorrow; “doleful,” “condolences.”—**plānē**, adv., plainly, clearly; truly.—**fūnus**, **fūneris**, n., funeral rites, funeral; death.—**indignus**, -a, -um, + abl., not worthy, unworthy; not deserved, unmerited; “indignation.”—**dēstinō** (1), to fix in place; settle on; engage; “destination.”—**ēgregius**, -a, -um, outstanding, excellent; “egregious.”—**iūvenis**, **iūvenis**, m./ f., youth, young person; “juvenile.”—**ēligō**, **ēligere**, **ēlēgī**, **ēlēctum**, to pick out, choose, select; “elect.”—**nūptiae**, -ārum, f. pl., marriage, wedding; “nuptials.”—**maeror**, **maerōris**, m., sorrow, sadness.

**QUAESTIŌNĒS:** Pliny’s letter reports one age for Minicia, her epitaph another: what are some reasons that might account for the discrepancy? Comment on two aspects of wordplay, and their effect, in the phrase **corporis vīribus vigōre animī**. Identify and comment on the effect of the ANAPHORA in the next to last sentence. What several things can be learned from this letter about the life of a young woman in a Roman senatorial family of the early empire?



*Page from a six-leaf fragmentary uncial manuscript of the younger Pliny's Epistulae, Italian, sixth century A.D.; this page contains Ep. 3.4.8–9 and 3.5.1–3. Ms. M. 462, The Pierpont Morgan Library, New York*

The Pierpont Morgan Library / Art Resource, NY

## GRAMMATICA

**Nōmina et Prōnōmina:** List all the dative nouns and pronouns in the chapter's readings, and identify the specific use of each.

## CAPVT XXXVI

# Romance, Rivalries, and Creating the World

This chapter's inscriptions include two sets of graffiti containing a series of exchanges, in multiple hands, on the sweetness of romance and the bitterness of rivalry, another in which a scribbler addresses his girlfriend and implores her love, an election campaign ad endorsed by a Lady of the Night, and a notice scrawled near a homeowner's door warning any prospective *cacātor* to keep away or bear the wrath of Jove! Among the chapter's proverbs and maxims is the satirist Persius' grim pronouncement on what survives us after death. The chapter's literary selections include three more of Martial's 1500 *Epigrams*—one targeting a trifler who was Jack of All Trades and master of none, another carping at a talentless poetry critic, and a third with an ironic wish for a woman who murdered all her friends—as well as an elegy despairingly addressed by Catullus to the woman who has destroyed his heart and soul, and finally the opening verses of the Old Testament account of the creation of the world.

**Grammatica nova:** Jussive noun clauses; the irregular verb *fī ō*.

## INSCRIPTIONES

### SOME LOVING, AND UNLOVELY, SCRIBBLINGS FROM POMPEII

#### Love Me, Do!

SECVNDVS  
PRIME SVAE VBI  
QVE ISSE SALVTE  
ROGO DOMINA  
VT ME AMES

Secundus Prīm<a>e suae ubique isse  
salūte<m>: rogō, domina, ut mē amēs!





*Graffito from the House of Volusius Iuencus, Pompeii, Italy (CIL 4.8364)*

Kay Stanton (from *CIL*)

*CIL* 4.8364: Graffito from the House of Volusius Iuencus, at Pompeii, scribbled by Secundus to his sweetheart Prima; Secundus was feeling artistic, inscribing his “love letter” with a broad stilus and drawing a box around it, about 5” x 7”, perhaps so it would resemble a page of a **tabella** (writing tablet).

**ubique**, adv., *anywhere; everywhere*; “ubiquitous” here Secundus doubtless means both!—**isse**: a common variant for **ipse**.—**salūtem**: sc. **dīcit**, a form of greeting we have seen earlier in letters (e.g., “On the Death of a Friend’s Daughter,” in the previous chapter).—**domina**, -ae, f., *female head of a household, mistress*; “dominate,” “madonna” often used as a term of affection.

## Love Is Sweet as Honey—You Wish!

AMANTES • VT • APES VITA MELLITA EXIGVNT VELLE AMANTES  
AMANTES CVREGES

*1st hand:*

Amantēs, ut apēs, vīta<m> mellīta<m> exigunt.

*2nd hand:*

Velle<m>!

3rd hand:

Amantēs, amantēs, cūregēs!

*CIL* 4.8408: This series of three graffiti from the Casa degli Amanti (“House of the Lovers”), an exchange in which each line was written in a different hand, was inscribed on the purple background of a small painting of two ducks—not bees!

**apis, apis**, f., *bee*; “apiary.”—**mellītus**, -a, -um, *containing honey, honeyed; sweet as honey*; “mellifluous.”—**vellem**: as we have seen before, and twice in the first graffito in this series, final -m was often dropped in spelling, a reflection of actual pronunciation, in which the letter often indicated nothing more than a nasalization of the preceding vowel; **vellem** here would be POTENTIAL SUBJUNCT., *I would...* cf. the sarcastic Eng. colloquialism, responding to someone’s hopeful characterization of a situation, “You wish!”—**cūregēs**: the word is unintelligible and the entire line poorly scribbled out; the editors of *CIL* suggest it may be a contraction of sorts for **cūrae egentēs**, and if that conjecture is right then the Pompeian who had the last word in this exchange shared the romantic outlook of the person who wrote the opening line.

## Please Do NOT!

CACATOR • CAVE • MALVM  
AVT • SI • CONTEMPSERIS • HABEAS  
IOVE • IRATVM

Cacātor, cavē malum, aut, sī contempseris,  
habeās Iove<m> īrātum.

*CIL* 4.7716: Written to the left of a doorway in the house of Pascius Hermes; the admonition, perhaps understandably, was a common one (compare “And Other Villains,” Capvt IV).

**cacātor, cacātōris**, m., *defecator*.—**caveō, cavēre, cāvī, cautum**, *to beware of, avoid*; “caveat,” “cautious.”—**Iuppiter, Iovis**, m., *Jupiter, Jove*; “jovial” (Jupiter doubtless would *not* be “jovial” in this sordid situation!).

## **“She Loves Me.”—“She Loves You NOT!”**

*1st hand:*

SVCCSSVS TEXTOR AMAT COPONIAES ANCILLA NOMINE HIREDDEM  
QVAE QVIDEM ILLVM NON CVRAT SED ILLE ROGAT ILLA  
COMISERETVR SCRIBIT RIVALIS VALE

*2nd hand:*

INVIDIOSE QVIA RVMPERES SEDARE NOLI FORMONSIOREM ET QVI  
EST HOMO PRAVESSIMVS ET BELLVS

*1st hand:*

DIXI SCRIPSI AMAS HIREDDEM QVA TE NON CVRAT SIX SVCCESSO VT  
SVRA [...]S[...]SEVERVS

*Severus:*

Successus textor amat cōpōniaes ancilla<m>, nōmine Hīredem, quae  
quidem illum nōn cūrat, sed ille rogat illa com<m>iserētur.

Scrībit rīvālis; valē!

*Successus responds:*

Invidiōse, quia rumperes, sedāre nōlī fōrmōnsiōrem—et quī est homō pr  
āvessimus et bellus.

*Severus retorts:*

Dīxī scrīpsī: amās Hīredem, qua<e> tē nōn cūrat! Sīx Successō ut  
su<p>rā [...]s[...]Sevērū

*CIL* 4.8259 and (the third segment above) 8258: A heated exchange of insults and threats between Severus and Successus, rivals for the affections of the slave-girl Iris. The initial volley and response were inscribed to the right of the entrance to the inn or tavern where she worked, on the Via del Tempio d’Iside,

and the final retort, signed by Severus, was scribbled nearby.

**Successus...ancillam:** notice the SVO (subj.-verb-obj.) word order, the norm in Eng.; Lat. was an SOV language, but exceptions were very common.—**textor, textōris**, m., *weaver*; “textile.”—**cōpōniaes**: alternate gen. sg. from **cōpōnia (caupōnia/ caupōna)**, -ae, f., *landlady, tavern-keeper, innkeeper*.—**ancilla**, -ae, f., *female slave, slave-girl*; “ancilla,” “ancillary.”—**Hīredem**: = **īridem**, reflecting Severus’ aspirated pronunciation; from **īris, īridis**, f., *Iris*, goddess of the rainbow, and a common Greek woman’s name; “iris,” “iridescent.”—**cūrat**: for this sense of **cūrāre**, cf. poor Marcellus in “She Loves Me, She Loves Me Not,” Capvt XVIII.—**rogat illa**: = **rogat ut illa** or **rogat illam ut**.—**commiseror, commiserārī, commiserātus sum**, *to feel pity (for), be compassionate*; “commiserate” Severus, not a superior speller, dropped one of the double-mm consonants, a comon, er, “common,” sort of spelling error in Eng. too.—**rīvālis, rīvālis**, m., *one who shares the use of a stream* (from **rīvus**, -ī, m., *stream, brook*); *rival* (esp. in a romantic rivalry).—**invidiōsus, -a, -um**, *envious, jealous*; “invidious.”—**quia**, conj., *since, because*.—**rumperes**: Successus’ spelling needed help too; he meant **rumperis**, from **rumpō, rumpere, rūpī, ruptum**, *to (cause to) split open, explode, burst*, here “with jealousy” “rupture.”—**sedāre**: *to calm*, makes little sense here; **sectārī**, from **sector, sectārī, sectātus sum**, *to pursue, chase, take vengeance upon*, has been suggested and is a reasonable conjecture.—**fōrmōnsus (fōrmōsus)**, -a, -um, *handsome, beautiful*; “formal.”—**prāvēssimus**: for **prāvissimus**, from **prāvus, -a, -um**, *not straight, crooked; corrupt, wicked*, and thus, here, capable of violence; “depraved,” “depravity.”—**sīx Successō ut suprā...s**: this line is generally regarded as unintelligible; **suprā**, adv., *above*, suggested in *CIL*, seems possible, and my own conjecture is that for **sīx** Severus may have meant to write **sīc**, commonly correlative with **ut**, so the phrase would mean *just as (I said) to Successus above* (“like I said ALREADY, Buster!”). Severus’ **sīx/ sīc** slip is easily understandable, as x had the same “ks” sound heard in the **sīcsuccessō** collocation.

**QUAESTIŌNĒS**: What does **valē** literally mean?—given the hostile tone, what would be a good, lively translation here?

## Aegle Votes Sabinus

CN • HELVIVM • SABINVM AED • D•R•P•O•V•F • AEGLE • ROGAT

Gn(aeum) Helvium Sabīnum aed(īlem), d(ignum) r(eī) p(ūblicaē), ō(rō) v(ōs) f(aciātis); Aeglē rogat.

*CIL* 4. 7862: Electoral programma painted in black on a plastered wall of the tavern of Asellina; one wonders if Aegle's endorsement was all that helpful, as she is generally supposed to have been a prostitute employed at the tavern. In other notices posted at the same location a woman named Maria endorses this same candidate (*CIL* 4.7866), and Asellina, along with another lady named Zmyrina, advertised their support for a candidate for duumvir (*CIL* 4.7863); for Asellina's endorsement of another candidate, Ceius Secundus, see Capvt VI and photo.

**Gnaeum:** "Gnaeus" was a common cognomen; **C** in the earliest Roman alphabet represented in some words the hard **G** sound (as in "get"), and even after **G** was added to the alphabet, **C** was retained in abbreviating the names **Gāius** (**C.**) and **Gnaeus** (**Cn.**).—**aedīlis, aedīlis**, m., *aedile*, elected official in charge of public works and entertainments.—**ōrō vōs (ut) faciātis**: we've seen **OVF** before, a standard formula in these electoral notices (see, e.g., "Elect the Breadman," Capvt XXXI); Aegle's further endorsement in **rogat** may seem a bit redundant, but makes her point!

## PRŌVERBIA ET DICTA

1. Brevis ipsa vīta, sed malīs fit longior. (Publilius *Sent.*)
2. Cinis et mānēs et fābula fīēs: vīve memor lētī, fugit hōra. (Persius *Sat.* 5.152–53: **cinis, cineris**, m./ f., *residue from a fire, ashes*; "incinerate."—**mānēs, mānium**, m. pl., *shades, ghosts, spirits*; here, as often, pl. form with sg. meaning.—**memor**, gen. **memoris**, + gen., *mindful [of]; unforgetting*; "memory."—**lētum, -ī**, n., *death*; "lethal.")
3. Mortem ubi contemnās, omnēs vīceris metūs. (Publilius *Sent.*)
4. Cōtīdiē damnātur quī semper timet. (Publilius *Sent.*: **damnō** [1], *to condemn*; "damnation.")
5. Damnātī lingua vōcem habet, vim nōn habet. (Publilius *Sent.*)

6. Lucrum sine damnō alterīus fierī nōn potest. (Publilius Sent.: **lucrum**, -ī, n., *profit, gain*; “lucrative.”—**damnum**, -ī, n., *financial penalty, fine; loss*; “condemn.”)
7. Cito fit quod dī volunt. (Petronius Sat. 76.)
8. Quidquid fit cum virtūte, fit cum glōriā. (Publilius Sent.)
9. Quod nēmō nōvit, paene nōn fit. (Apuleius Met. 10.3: **nōscō**, **nōscere**, **nōvī**, **nōtum**, *to get to know, learn*; “cognition,” “recognize.”—**paene**, adv., *almost, nearly*; “peninsula,” “penultimate.”)
10. Vae, putō, deus fīō! (Suetonius Vesp. 23.4: the dying words of the emperor Vespasian, a jokester to the end, according to his biographer!)
11. Urbēs cōstituit aetās, hōra dissolvit; momentō fit cinis, diū silva. (Seneca Q. Nat. 3.27.2: **cōstituō**, **cōstituere**, **cōstitūtī**, **cōstitūtum**, *to found, establish*; “constitute,” “constitution.”—**dissolvō**, **dissolvere**, **dissolvī**, **dissolūtum**, *to break into parts, dismantle*; “dissolve,” “dissolute.”—**momentum**, -ī, n., *movement, push; instant, moment*; “momentum,” “momentous.”—**silva**, -ae, f., *forest, woods*; “sylvan,” “Transylvania.”)
12. Mala causa est quae requirit misericordiam. (Publilius Sent.: **misericordia**, -ae, f., *pity, sympathy*; “miserable.”)
13. Frūstrā rogātur quī miserērī nōn potest. (Publilius Sent.: **frūstrā**, adv., *to no purpose, in vain*; “frustrate.”—**misereor**, **miserērī**, **miseritus sum**, *to feel compassion, show pity*; “commiserate.”)

## LITTER ATRVA

## THREE ELEGIACS BY MARTIAL

### Pretty Is as Pretty Does

Dēclāmās bellē, causās agis, Attice, bellē  
 historiās bellās, carmina bella facis;  
 compōnis bellē mīmōs, epigrammata bellē

bellus grammaticus, bellus es astrologus,  
et bellē cantās et saltās, Attice, bellē  
bellus es arte lyrae, bellus es arte pilae.  
Nīl bene cum faciās, faciās tamen omnia bellē,  
vīs dīcam quid sīs? Magnus es ardaliō.

*Epig.* 2.7: Martial's Atticus (fictitious?) is a "jack of all trades" who does everything **bellē** but nothing **bene**! Compare Martial's rant against Sabellus, "Mr. Prettyman," in Capvt XXXI.

**dēclāmō** (1), *to make speeches* (esp. as a rhetorical exercise, common both in schools and in public performance), *declaim*; "declamation."—**bellē**, adv., *beautifully, prettily; in an agreeable manner, nicely*; "belle," "embellish."—**causās**: i.e., in court.—**historia**, -ae, f., *inquiry, research; (written) history*.—**compōnō**, **compōnere**, **composuī**, **compositum**, *to put together; compose*; "component," "composition."—**mīmus**, -ī, m., *mime*, a comic, often bawdy stage production, popular with Roman audiences.—**epigramma**, **epigrammatis**, n., *inscription, epitaph; short poem, epigram*.—**grammaticus**, -ī, m., *expert on linguistic and literary matters, scholar, grammarian, teacher*.—**astrologus**, -ī, m., *astronomer; astrologer*; astrology attracted avid followers in imperial Rome, though astrologers were banned by the emperor Claudius.—**cantō** (1), *to sing*; "chant," "incantation."—**saltō** (1), *to dance*; "desultory."—**arte**: ABL. OF RESPECT, *in (respect to) the....*—**lyra**, -ae, f., *lyre*, a stringed instrument popular in Greco-Roman antiquity; "lyric," "lyrical."—**pila**, -ae, f., *ball*; for ballgames in ancient Rome, see "Strike Three—You're Out!", in Capvt V.—**nīl**: =**nihil**.—**vīs dīcam**: = **vīs ut dīcam**.—**ardaliō**, **ardaliōnis**, m., *busybody, fuss-budget, trifler, goof-off*.

## Murder My Wife!

Omnēs quās habuit, Fabiāne, Lycōris amīcās  
extulit: uxōrī fīat amīca meae.

*Epig.* 4.24: With friends like Fabianus' wife (?) Lycoris, who needs enemies?!

**efferō**, **efferre**, **extulī**, **ēlātum**, *to carry out; lift up; bury*; "elated."

## Put up or Shut up!

Cum tua nōn ēdās, carpis mea carmina, Laelī.  
Carpere vel nōlī nostra, vel ēde tua!

*Epig.* 1.91: We have “litterateurs” like Laelius today, alas—expert at critiquing books, but with no talent for creating them.

**ēdō, ēdere, ēdidī, ēditum**, to give out, emit; produce, publish; “edit,” “editor.”—**carpis**: here, not *pluck* or *seize*, but *pluck at*, *pick at*, *criticize*; “carp.”—**vel...vel**, conj., *either...or*.

## A Heart Destroyed

Hūc est mēns dēducta tuā mea, Lesbia, culpā  
atque ita sē officiō perdidit ipsa suō,  
ut iam nec bene velle queat tibi, sī optima fīās,  
nec dēsistere amāre, omnia sī faciās.

Catullus *Carm.* 75: The perplexing mix of emotions Catullus expresses here reflects a desperately low point in the relationship chronicled in his cycle of Lesbia poems. Meter: elegiac couplet.

**hūc**, adv., to this place, hither.—**dēdūcō, dēdūcere, dēdūxī, dēductum**, to lead away, take away; bring down; “deduction.”—**mēns...tuā mea...culpā**: a sort of CHIASMUS in the ABBA noun-adj.-adj.-noun arrangement, but as **mea** modifies **mēns**, and **tuā** modifies **culpā**, the noun<sup>A</sup>-adj<sup>B</sup>-adj<sup>A</sup>-noun<sup>B</sup> produces another common poetic ABAB structure called INTERLOCKED WORD ORDER.—**perdō, perdere, perdidī, perditum**, to destroy, ruin, lose; “perdition.”—**queō, quīre, quīvī**, to be able, can.—**dēsistō, dēsistere, dēstitī**, to leave off, desist, cease.—**omnia**: i.e., everything terrible and hurtful.

**QUAESTIŌNĒS**: Catullus’ manipulation of word order in line 1 produces the juxtaposition **tuā mea**; what do you see as the emotional effect? **Officiū** was a cardinal Roman virtue; what sense(s) of the word does Catullus have in mind here, and what translation other than simply “duty” would especially suit this



context? Consider thoughtfully the three-word phrases that conclude verses 3 and 4: comment on the word-choice, the word order, the sound effects, and the interplay between the semantically connected verbs **fīās** and **faciās**; each phrase is the PROTASIS, the imagined premise, of a condition—comment on the paradox in Catullus’ response to each of these two scenarios in which he imagines Lesbia.



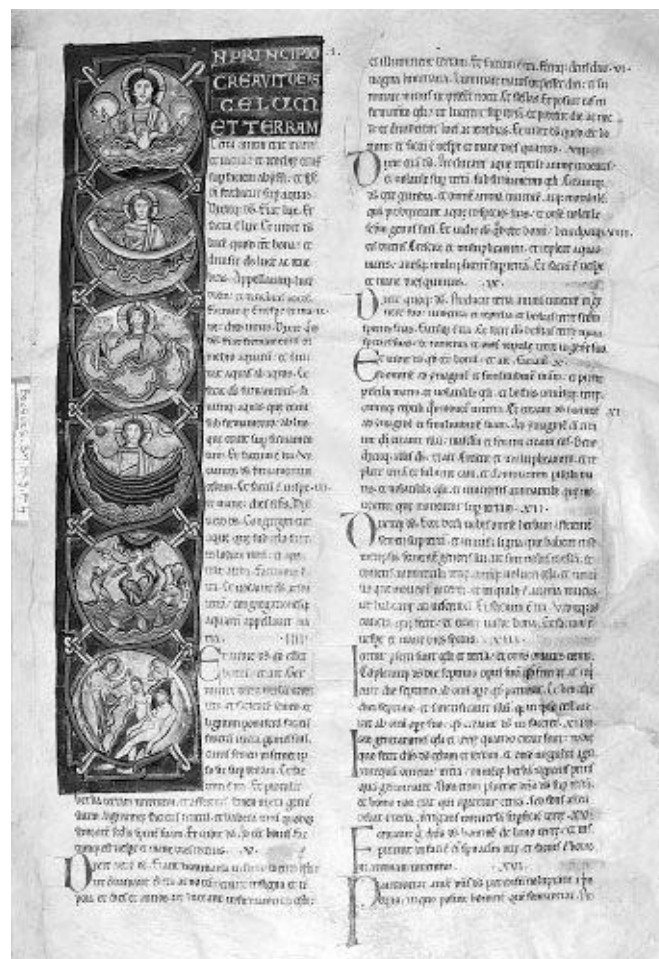
*Sir Lawrence Alma-Tadema (1836–1912), “Lesbia Weeping over a Sparrow,” oil on panel, 1866. Private collection*  
Private Collection / The Bridgeman Art Library

## Creating the World

In prīncipiō creāvit Deus caelum et terram. Terra autem erat inānis et vacua et tenebrae super faciem abyssi et spīritus Deī ferēbātur super aquās. Dīxitque Deus, “Fīat lūx,” et facta est lūx. Et vīdit Deus lūcem quod esset bona, et dīvī sit lūcem ac tenebrās. Appellāvitque lūcem “diem” et tenebrās “noctem” factumque est vespere et māne diēs ūnus. Dīxit quoque Deus, “Fīat fīrmā mentum in mediō aquārum et dīvīdat aquās ab aquīs.” Et fēcit Deus fīrmā

mentum, dīvisitque aquās quae erant sub fīrmāmentō ab hīs quae erant super fīrmāmentum et factum est ita. Vocāvitque Deus fīrmāmentum “caelum,” et factum est vespere et māne diēs secundus. Dīxit vērō Deus, “Congregentur aquae quae sub caelō sunt in locum ūnum et appareat ārida,” factumque est ita. Et vocāvit Deus āridam “terram” congregātiōnēsq̄ue aquārum appellāvit “maria,” et vīdit Deus quod esset bonum.

Genesis 1.1–10: For Jerome’s Latin translation of the Bible, known as the “Vulgate,” see “In the Beginning,” Capvt XIX.



Manuscript 3, folio 4, “The Six Days of the Creation,” from the Bible of St. Sulpicius of Bourges, vellum, twelfth century.  
Bibliothèque Municipale de Bourges, Bourges, France  
Lauros / Giraudon/ The Bridgeman Art Library

**inānis**, -e, containing nothing, empty, deserted; vain; “inane.”—**vacuus**, -a, -um, containing nothing, empty, deserted; idle, disengaged; “vacuum,” “vacuous.”—**tenebrae**, -ārum, f. pl., complete absence of light, darkness; “tenebrous.”—**super**, prep. + acc., above, over; beyond; upon; “superior,” “supernatural.”—**faciēs**, -ēī, f., outward appearance, looks; face, countenance; “facial,” “prima facie.”—**abyssus**, -ī, m., unfathomable depth, bottomless pit; the deep, sea; “abyss,” “abysmal.”—**quod esset**: that it was; in later Lat. **quod**, conj., = that was often used to introduce a clause with either an indic. or a subjunct. verb, where classical Lat. would employ acc. + infin. in IND. STATE. (here, e.g., Cicero might write **vīdit lūcem esse bonam**).—**dīvidō**, **dīvidere**, **dīvisī**, **dīvisum**, to separate into two parts; divide; “division.”—**factum... est**: here impers., and there was (made).—**māne**, adv. and indecl. noun, early in the day, (in) the morning; here **vespere et māne** = in/ with the evening and the morning.—**fīrmāmentum**, -ī, n., support, prop, vaulted structure; vault of the heavens, sky; “firmament.”—**congregō** (1), to bring together, collect; “congregate.”—**appareō**, **apparēre**, **apparui**, **apparitum**, to be visible, show itself; be seen, appear; “apparent,” “apparition.”—**ārīda**, -ae, f., dry place, dry land; “arid,” “aridity.”—**congregātiō**, **congregātiōnis**, f., gathering (together), collection; “congregation.”

## GRAMMATICA

**Verba:** Identify each jussive noun clause in the chapter’s readings. List all the forms of **fīō**, **fieri**, and, for practice with this important irregular verb, transform all the singulars to plural, and all plurals to singular; check your work by consulting the **Summārium Fōrmārum** appendix.

## CAPVT XXXVII

# Oracles, Oral Hygiene, and the Ides of March

In this chapter you'll read another "Kilroy Was Here" graffito, scribbled by a visiting athlete on a column of Pompeii's Large Palaestra, several more oracular responses like those presented in Capvt XXIII, a selection of proverbs including the ancient equivalent of our "either fish or cut bait," two of Martial's *Apophoreta* composed to accompany gifts of toothpaste and a bedroom lamp, a brief letter from Cicero to his wife Terentia, the historian Florus' account of Julius Caesar's assassination on the Ides of March 44 B.C., and a hurried note of congratulations from Cicero written to one of Caesar's assassins perhaps on that very day.

**Grammatica nova:** The irregular verb **eō** place and time constructions.

## INSCRIPTIONES

### Pacatus Hung Out Here

PACATVS  
HIC • CVM SVIS  
MASIT POMPEIS

Pacātus hīc cum suīs mā<n>sit Pompe<i>īs.



*Graffito from the Large Palaestra, Pompeii, Italy (CIL 4.8660)*

## Mathew Olkovikas (from *CIL*)

*CIL* 4.8660: Graffito written on a column in the back portico of Pompeii's Large Palaestra, a gymnasium complex that was ultimately converted to a gladiators' barracks; whoever Pacatus was (an athlete from out of town, the *CIL* editors conjecture), he and his buddies were proud to have visited!

**Pompeīī, -ōrum**, m. pl., *Pompeii*; the form **Pompeīs** reflects a common tendency, which you have seen before, to drop the stem vowel **-i-** before a case-ending beginning with **-ī-** (see notes on "Bathe, Drink, and Be Merry," Capvt XXXI).

### More Responses from the Oracle

*CIL* 1<sup>2</sup>.2175, 2176, 2179–81, 2186, 2188, 11.1129: For the ancient practice of consulting oracles for guidance on matters both personal and public, see "Some Oracular Responses," Capvt XXIII, and "How MANY Kisses," Capvt XXX. Like the responses (**sortēs**) you read in Capvt XXIII, the first several presented here, composed in rough dactylic hexameters, may be from a temple of Fortuna near Padua; the last is from a bronze tablet found at Forum Novum (modern Fornovo di Taro), like the others probably 1st cent. B.C. These ancient oracular responses were often "ready-made" and therefore deliberately ambiguous and subject to multiple interpretations—something we're accustomed to with today's daily newspaper horoscopes and Chinese fortune cookie "predictions"!

2175:

DE INCERTO CERTA NE FIAN  
SI SAPI SAPI CAVEAS

Dē incertō certa nē fīant; sī sapis, caveās.

**incertus, -a, -um**, *uncertain, unsure, doubtful; unreliable, untrustworthy*; "incertitude."—**caveō, cavēre, cāvī, cautum**, *to beware of, avoid*; "caveat emptor," "precaution."

2176:

DE VERO FALSA NE FIAN IVDICE FALSO

Dē vērō falsa nē fīant iūdice falsō.

**falsus, -a, -um**, *untrue, false*; “falsity.”

2179:

FORMIDAT OMNES QVOD METVIT ID SEQVI SATIVST  
Formīdat omnēs; quod metuit id sequī satiust.

**formīdō** (1), *to fear, dread*; “formidable.”—**metuō, metuere, metuī**, *to fear, dread; revere, admire*; “meticulousness.”—**sequī**: here *to chase, pursue*. —**satiust**: a common contraction for **satius** (compar. of adj. **satis**, here essentially = **melius**) + **est**.

2180:

HOMINES MVLTI SVNT CREDERE NOLI  
Hominēs multī sunt; crēdere nōlī.

**hominēs multī**: i.e., deceitful ones; the line is an incomplete dactylic hexameter, and an early editor (Ritschl) suggested supplying an adj. as the first word, either **mendācēs** or **fallācēs** (cf. “mendacity,” “fallacious”).

2181:

HOSTIS INCERTVS DE CERTO NISI CAVEAS

Hostis incertus dē certō, nisi caveās.

2186:

PERMVLTIS PROSVM VBEI PROFVI GRATIA NEMO  
Permultīs prōsum: ubei prōfuī, grātia<m> nēmō.

**permultus, -a, -um**, *a great deal, very much*; “multitudinous.”—**prōsum, prō**

**desse, prōfuī**, to be of use (to), do good, provide help (to); be beneficial, be advantageous.—**ubei**: = **ubi**.—**grātiā nēmō**: sc. **dedit**.

2188:

QVOD FVGIS QVOD IACTAS TIBEI QVOD DATVR SPERNERE NOLEI  
Quod fugis, quod iactās, tibi quod datur spernere nōlei!

**iactō** (1), to throw; throw away, cast off; “eject,” “reject.”—**tibi...nōlei**: on the analogy of **ubei** above, what are the usual forms of these two words?—**spernō**, **spernere**, **sprēvī**, **sprētum**, to scorn, despise, spurn (which, by the way, is not a derivative).

11.1129a.1–2:

...] NVNC CONSOLTAS • QUIESCAS AC VI[...] FR[...]ARI[.....]  
MO[...]EM PROCVL • APSTE • HABE[...]

[Quid] nunc cōsoltās? Quiēscās ac vī[tā] fr[u]āri[s].  
[...] mo[rt]em procul aps tē habē[s].

**quid**: supplied as suggested by the editors of *CIL*, to complete the question; these are the first two in a series of oracular replies, which are otherwise largely illegible due to damage to the bronze tablet on which they were engraved.—**cōnsultō** (**cōsoltō**, 1), to deliberate, debate; consult (for advice); “consultation.”—**quiēscō**, **quiēscere**, **quiēvī**, **quiētum**, to repose in sleep; rest, find rest; “quiet,” “requiem,” “requiescat in pace.”—**fruor**, **fruī**, **fructus sum**, + abl., to enjoy, delight in; “fruit,” “fructose.”—**procul**, adv., some way off; far away (in space or time); source for the misspelled and syntactically erroneous name of a short-lived but meteorically successful 1960s British rock group, “Procol Harum.”—**aps**: alternate form of the prep. **ab/ abs**.

**QUAESTIŌ**: Think carefully about the meaning of each response, as you would if you had yourself consulted the oracle and received these replies; which ones are open to differing interpretations?—be specific.

## PRŌVERBIA ET DICTA



1. Cui peccāre licet peccat minus. (Ovid *Am.* 3.4.9: **peccō** [1], *to sin, do wrong*; “peccadillo.”)
2. Nihil magis amat cupiditās, quam quod nōn licet. (Publilius *Sent.*)
3. “Aut bibat,” inquit, “aut abeat.” (Cicero *Tusc. Disp.* 5.118.)
4. Dum est vīta grāta, mortis condiciō optima est. (Publilius *Sent.*: **condiciō, condiciōnis**, f., *contract, agreement; option, choice; situation, circumstance*; “condition.”)
5. Exul, ubi eī nusquam domus est, sine sepulcrō est mortuus. (Publilius *Sent.*: **exul, exulis**, m., *person in exile, exile*.—**nusquam**, adv., *in no place, nowhere; never*.—**sepulc[h]rum**, -ī, n., *grave, tomb*; “sepulchre,” “sepulchral.”)
6. Invītāt culpam, quī peccātum praeterit. (Publilius *Sent.*: **peccātum**, -ī, n., *sin, wrongdoing*; cf. **peccō** above.—**praetereō** = **praeter** + **eō**, *to go beyond/ past; bypass, omit, overlook*; “preterite.”)
7. Irātus, cum ad sē rediit, sibi tum irāscitur. (Publilius *Sent.*: **irāscor, irāscārī** + dat., *to be angry [at], become angry*; “irate,” “irascible.”)
8. Abī domum ac suspende tē! (Plautus *Poen.* 309: **suspendō, suspendere, suspendī, suspēsum**, *to hang (up), suspend; kill by hanging*; “suspender,” “suspense.”)
9. Abī ad Acherontem! (Plautus *Amph.* 1002: **Acherōn, Acherontis**, m., *Acheron, a river in the Underworld; the Underworld*; both this and the preceding were common types of curses, not unlike those used by some rude folks today!)
10. Ille bellō, hic pāce, cīvitatē auxērunt: Rōmulus septem et trīgintā regnāvit annōs, Numa trēs et quadrāgintā. (Livy *Urbe Cond.* 1.21: **augeō, augēre, auxī, auctum**, *to increase, expand; strengthen*; “augment,” “authority.”—**Rōmulus**, -ī, m., *Romulus, legendary founder and first king of Rome, reigning, according to tradition, from 753–717 B.C.*—**trīgintā**, indecl. adj., 30.—**rēgnō** [1], *to rule, govern*; “regent,” “reign,” “interregnum.”—**Numa**, -ae, m., *Numa, legendary second king of Rome, 717–673 B.C.*—**quadrāgintā**, indecl. adj., 40.)
11. Facilis dēscēsus Avernō—noctēs atque diēs patet ātrī iānuā Dītis. (Vergil *Aen.* 6.126–27: **dēscēsus**, -ūs, m., *walking downhill, descent*.—**Avernus**, -ī, m., *Avernus, lake near Puteoli and mythic entrance to the Underworld; the Underworld*.—**āter, -tra, -trum**, *dark, gloomy*.—**Dīs, Dītis**, m., *Dis, god of the Underworld*.)
12. Ad locum unde exeunt flūmina revertuntur, ut iterum fluant.

- (*Ecclesiastes* 1.7: **revertor**, **revertī**, **reversus sum**, *to turn around and go back, return*; “revert,” “reverse.”)
13. Nec quae praeteriit iterum revocābitur unda, nec quae praeteriit hōra redīre potest. (Ovid *Ars Am.* 3.63–64: **revocō** [1], *to call back, recall; bring back*; “revoke,” “revocation.”—**unda**, -ae, f., *wave [of the sea]; stream, river*; “undulate,” “redundant.”)
14. Longum iter est per praecepta, breve et efficāx per exempla. (Seneca *Ep.* 1.6.5: **praeceptum**, -ī, n., *advice, precept, instruction*; “preceptor.”—**efficāx**, gen. **efficācis**, *effective, productive*; “efficacious,” “efficacy.”)
15. Parvī enim sunt forīs arma, nisi est cōnsilium domī. (Cicero *Off.* 1.22.76: **parvī**, GEN. OF INDEF. VALUE, *of...worth*.—**forīs**, i.e., *outside the country, abroad*.)

## LITTERATRĀ

### More Apophorēta:

### *Lucerna Cubiculāris*

Dulcis cōnscia lectulī lucerna:  
quidquid vīs faciās licet, tacēbō.



*Terracotta oil lamps with gladiator motifs. Antikensammlung,  
Staatliche Museen zu Berlin, Berlin, Germany*  
Bildarchiv Preussischer Kulturbesitz / Art Resource, NY; photo:  
Ingrid Geske

Martial *Epig.* 14.39: The oil-lamp (**lucerna**) accompanied by this note promised not to reveal the secrets of its new owner's bedroom. The meter of this epigram and the next is hendecasyllabic.

**cubiculāris**, -e, *of/ for a bedroom (cubiculum)*; “cubicle.”—**dulcis...lucerna**: *sc. sum.*—**cōnsciū**, -a, -um, *sharing knowledge (of), privy (to)*; “conscious,” “conscience.”—**lectulus**, -ī, m., *little bed (DIMINUTIVE of lectus)*.—**faciās licet**: = **facere licet**; **licet** can be construed with either an infin. or a subjunctive.

## ***Dentifricium***

Quid mēcum est tibi?—mē puella sū mat!  
Ēmptōs nōn soleō polīre dentēs.

Martial *Epig.* 14.56: This gift of toothpaste (**dentifricium**) spoke rather less kindly than the bedroom lamp to its recipient! The Romans brushed their teeth, to keep them clean and polished, with compounds made of abrasives like salt and ground shells, mixed with sweeteners and fragrances; toothpicks were used too; and wine was employed as a mouthwash. Teeth that fell out or had to be

extracted were often replaced by dentures made of wood or ivory, or with bridges constructed from human teeth, sometimes the person's own; wealthier Romans could purchase dental appliances made with gold.

**quid...est tibi:** the formulation is colloquial idiom, = “what are YOU doing...” but what is the lit. translation?—**sūmō, sūmere, sūmpsī, sūmptum**, to take (up); use; “assume,” “consumption.”—**emō, emere, ēmī, ēmptum**, to buy, purchase; “preempt,” “caveat emptor.”—**poliō, polīre, polīvī, polītum**, to smoothe, polish.—**dēns, dentis**, m., tooth; “dental,” “trident.”

**QUAESTIŌ:** The imagined recipient was presumably an old woman—how do we know?



*Ivory false teeth in gold fixtures. Private collection*  
Private Collection / Ancient Art and Architecture Collection Ltd.  
/ The Bridgeman Art Library

## Cicero Writes to His Wife

Tullius Terentiae suae sal.

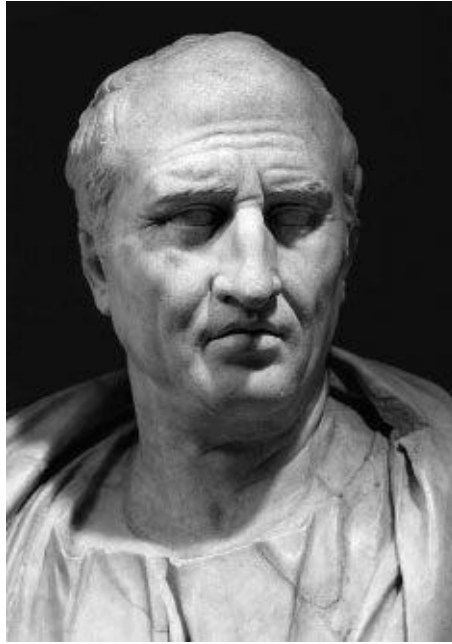
Sī valēs, bene est; ego valeō. Valētūdinem tuam velim cūrēs dīligentissimē, nam mihi et scriptum et nūntiātum est tē in febrim subitō incidisse. Quod celeriter mē fēcistī dē Caesaris litterīs certiōrem, fēcistī mihi grātum. Item posthāc, sī quid opus erit, sī quid acciderit novī, faciēs ut sciam. Cūrā ut valeās. Valē. D. IIII Non. Iūn.

Cicero *Fam.* 14.8: Marcus Tullius Cicero (106–43 B.C.), the pre-eminent Roman

lawyer and statesman, is one of the best known figures from Greco-Roman antiquity, not least because hundreds of his letters have survived on matters both political and personal. This brief missive to his wife Terentia was composed in early June, 47 B.C., in the aftermath of Julius Caesar's defeat of Gnaeus Pompeius Magnus, "Pompey the Great," with whom Cicero had allied himself in the civil war; not surprisingly Cicero was intent on knowing as much as possible about Caesar's ongoing efforts at consolidating his authority.

**sal.:** = **salūtem (dīcit).**—**sī...valeō:** this opening greeting was so conventional in Roman letters that it was often simply abbreviated **s. v. b. e. e. v.**—**valetūdō, valetūdinis**, f., (*good/ bad*) *health*; "valid," "invalid."—**velim:** POTENTIAL SUBJUNCT.—**cūrēs:** **ut** may be used to introduce a JUSSIVE NOUN CLAUSE, or, as here, it may be omitted.—**dīligerter**, adv., *diligently*.—**febris, febris**, f., *fever*; **febrim** was a common variant for **febrem**; "febrile," "feverish."—**incidō, incidere, incidī, incāsum**, *to fall into, lapse into*; "incident," "incidental."—**celeriter**, adv., *quickly, promptly*; "celerity," "accelerator."—**certiōrem facere**, idiom, *to make more sure*, i.e., *to inform*; "writ of certiorari."—**fēcistī mihi grātum**: we might say "I am grateful," but what is the lit. translation?—**item**, adv., *similarly; likewise, in addition*.—**posthāc**, adv., *from now on, hereafter*.—**opus esse**, idiom, *to be needed/ necessary*.—**accidō, accidere, accidī**, *to fall down; befall, happen*; "accident."—**facere (ut)**, idiom, *to see to it that*, + subjunct. in a NOUN CLAUSE OF RESULT.—**cūrā ut valeās**: a common closing wish at the end of letters; the **valē** following is not exactly redundant, as the former expression here lit. wishes Terentia good health, while the latter means more simply "good-bye."—**D. IIII Nōn. Iūn.**: abbreviation for the standard way of formulating dates, **ante diem quārtum Nōnās Iūniās**, *the fourth day before the Nones of June*, i.e., June 2 (the Nones of June was the 5th, and by Roman inclusive counting the 2nd was four days before, i.e., 2–3–4–5; for dates in the Roman calendar, see notes to "Gladiators, Wild Animal Hunts, and...Air Conditioning," Capvt XXIX).

**QUAESTIŌ:** Cicero and Terentia, who had been married in 79 B.C., experienced growing marital difficulties during the 40s and were divorced in late 47 or early 46, within a year of the date of this letter; comment on the content and tone of this letter in the context of this circumstance.



*Marble bust of Cicero. Musei Capitolini, Rome, Italy*  
Bildarchiv Preussischer Kulturbesitz / Art Resource, NY; photo:  
Alfredo Dagli Orti

## **The King Is Dead**

Ad hoc, Pater ipse Patriae perpetuusque dictātor. Novissimē (dubium an ipsō volente) oblāta prō rostrīs ab Antōniō cōnsule rēgnīīnsignia. Quae omnia velut īnfulae in dēstinātam mortī victimam congerēbantur. Quippe clēmentiam prīncipis vīcit invidia, gravisque erat līberīs ipsa beneficiōrum potentia. Nec di ūtius lāta dōminātiō est, set Brutus et Cassius aliīque patrēs cōnsēnsēre in caedem prīncipis. Quanta vīs fātī! Mānāverat lātē coniūrātiō, libellus etiam Caesarī datus eōdem diē, nec perlitāre centum victimīs potuerat. Vēnit in cū riam tamen, expedītiōnem Parthicam meditāns. Ibi in curūlī sedentem eum sen ātus invāsīt, tribusque et vīgintī vulneribus ad terram datus est. Sīc ille, quī terrārum orbem cīvīlī sanguine implēverat, tandem ipse sanguine suō cūriam implēvit.

Florus *Epit.* 2.13.91–95: Florus concludes his chronicle of the extraordinary honors and powers that had been granted to Julius Caesar by 44 B.C. with a brief

account of the dictator's assassination in the senate house on the Ides of March. For Florus' *Epit.*, see notes to "The Augustan Peace," Capvt XXXI.

**ad:** here *in addition to*; by **hoc** Florus refers to the lengthy list of Caesar's newly acquired offices and titles that he has just enumerated.—**Pater...dictātor:** sc. **appellātus est**; **Pater Patriae** was an honorific title awarded by the senate only a few times during the Republic, most recently in 63 B.C. to Cicero, for his role as consul in suppressing the coup d'état headed by Lucius Sergius Catilina.—**novissim,** adv., *most recently; after all else, finally*; "novelty," "novice."—**dubium,** -ī, n., *doubt*; here sc. **est**; "dubious," "indubitably."—**an,** conj., *whether (or not)*.—**oblāta:** sc. **sunt**.—**rostra,** -ōrum, n. pl., *the Rostra*, the speaker's stage in the Roman Forum, where major news events were regularly announced.—**Antōnius,** -ī, m., *Antonius*, a Roman family name; here, Marc Antony, who was co-consul with Caesar in 44 and who on February 15 at the festival of the Lupercalia offered his colleague a diadem, a symbol of royal status; Caesar refused the honor, perhaps reluctantly, but the gesture itself further outraged his opponents.—**rēgnum,** -ī, n., *kingship, monarchy; kingdom; "reign," "interregnum."*—**īnsigne, īnsignis,** n., *something worn as an indication of rank; emblem, trapping; "insignia."*—**quae:** = **haec**.—**velut,** conj., *as if, like*.—**īnfula, -ae,** f., *headband, worn by sacrificial victims*.—**dēstinō** (1), *to fix in place; fix for a purpose, earmark, destine (for)*; "destination," "destiny."—**victima, -ae,** f., *animal off ered in sacrifice, sacrificial victim*.—**congerō, congerere, congersī, congestum,** *to bring together, amass*; "congeries," "congestion."—**quippe,** conj., *for*.—**beneficiōrum:** i.e., political favors.—**potentia, -ae,** f., *power*; "potential," "potency."—**dōminātiō, dōminātiōnis,** f., *mastery, rule*; "domination."—**set:** = **sed**.—**Brūtus,** -ī, m., *Brutus*, Roman cognomen; here Marcus Junius Brutus, senator and a former supporter of Caesar, who participated in the assassination.—**Cassius,** -ī, m., *Cassius*, Roman family name; Gaius Cassius Longinus was an ardent anti-Caesarian and a leader of the conspiracy.—**patrēs:** a term traditionally employed for members of the Roman senate, which in origin consisted of heads of Rome's leading families.—**cōnsentiō, cōnsentīre, cōnsēnsī, cōnsēsum,** *to agree, concur*; with **in** + acc., *to agree on*; "consent," "consensus."—**caedēs, caedis,** f., *killing, slaughter*; "homicide," "regicide."—**mānō** (1), *to flow, pour; spread, become known*; "emanate."—**lātē,** adv., *broadly, widely*; "latitude."—**coniūrātiō, coniūrātiōnis,** f., *conspiracy*; "conjurer."—**libellus:** i.e., some written document.—**datus:** sc. **erat**.—**perlitō** (1), *to obtain favorable omens*.—**cūria, -ae,** f., *senate-house*; "amicus curiae."—**expedītiō, expedītiōnis,** f., *military campaign*;

“expedition.”—**Parthicus, -a, -um**, of *Parthia* (ancient kingdom in the area of northeastern Iran, south of the Caspian Sea), *Parthian*; Rome had suffered a humiliating defeat by the Parthians at the battle of Carrhae in 53 B.C., and Caesar was planning a retaliatory campaign when he was slain.—**meditor, meditārī, meditātus sum**, to think about constantly, contemplate; “meditate.”—**curūlis, -e**, *curule*, i.e., relating to the highest ranking Roman magistrates; here, as often, sc. **sella**, *chair*: the *curule chair*, made with inlaid ivory, was a throne used by high magistrates at official functions.—**invādō, invādere, invāsī, invāsum**, to enter on; move against, attack; “invade,” “invasion.”—**vulneribus**: = **vulneribus**.—**orbis, orbis, m.**, *circle, sphere*; **orbis terrarum**, idiom, *the world, earth*; “orb,” “orbit.”—**civilis, -e**, of/ affecting (one’s fellow) citizens; *civil, civic*.—**sanguis, sanguinis, m.**, *blood*; “sanguine,” “consanguineous.”—**impleō, implēre, implēvī, implētum**, to fill up/ out, complete; “deplete.”—**tandem**, adv., *finally*; “tandem.”

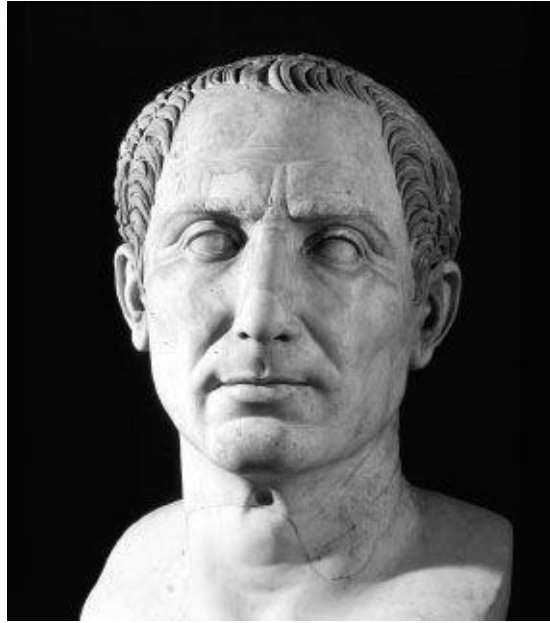
## Cicero Congratulates One of Caesar’s Assassins

Cicerō Basilō s.

Tibi grātulor, mihi gaudeō. Tē amō, tua tueor. Ā tē amārī et quid agās quidque agātur certior fierī volō.

Cicero *Fam.* 6.15: For a number of reasons, including its brevity and hurried tone, this letter from Cicero to Lucius Minucius Basilus has been taken by many scholars to refer to the assassination of Julius Caesar on the Ides of March 44 B.C. and to have been hastily written in the immediate aftermath of that event, even perhaps the same day. Although an outspoken opponent of Caesar, who had himself declared **dictātor perpetuus** in early 44, Cicero did not take part in the conspiracy; Basilus, however, praetor in 45 and a once trusted associate of Caesar’s, was among the assassins, motivated in part by disappointment over his recent treatment by the dictator.





*Bust of Julius Caesar. Museo Archeologico Nazionale, Naples,  
Italy*

SEF / Art Resource, NY

**s.:** do you recall what this abbreviation represents? (if not, see “On the Death of a Friend’s Daughter,” Capvt XXXV).—**grātulor, grātulārī, grātulātus sum, + dat., to give thanks to; wish a person joy, congratulate.**—**tueor, tuērī, tuitus sum, to look at; look after, protect; “tutor,” “intuit.”**—**amō:** the word was of course commonly used of the aff action between friends.—**certior fierī:** for the idiom, see above; here + IND. QUESTION.

## GRAMMATICA

**Verba:** List all forms of the important irregular verb **eō**, and its compounds, that appear in the chapter’s readings, and then transform all singulars to plural, and plurals to singular; check your work by referring to the **Summārium Fōrmārum** at the back of the book.

**Nōmina:** List all nouns in the readings that are employed in place and time constructions, then identify the case and the specific usage of each.



## CAPVT XXXVIII

# Aborigines, Busybodies, and Brits

In this chapter you'll read some very moving epitaphs, including a memorial from a monument in Tunisia composed in verse by Cornelia Galla to her husband, as well as a letter written by a soldier reporting, disparagingly, on the British cavalry. The *Prōverbia et Dicta* include the Roman equivalent of "easier said than done" and Ovid's tongue-in-cheek pronouncement on why women go to the theater; the literary selections include another poem by Sulpicia, lamenting her lover's disinterest, three stinging epigrams by Martial, Pliny's letter to a delinquent correspondent, and Sallust's brief account of Rome's settlement by Trojans and aborigines.

**Grammatica nova:** Relative clauses of characteristic; dative case uses, including the dative of reference; supines.

## INSCRIPTIONES

### The Vindolanda Tablets: The British Cavalry

...]NENV[... ]N • BRITTONES  
NIMIVM MVLTI • EQVITES  
GLADIS • NON VTVNTVR EQVITES  
• NEC RESIDVNT  
BRITTVNCVLI • VT • IACVLOS  
MITTANT

[...]nenu[...]n Brittōnēs. Nimium multī  
equitēs. Glad<i> īs nōn ūtuntur equitēs, nec  
resīdunt Brittunculī ut iaculōs mittant.

*Vindolanda tablet 164:* Portion of a 1st-cent. A.D.. letter in which the writer, doubtless a Roman legionnaire, comments to the recipient on the local British

cavalry; the editors of the Vindolanda tablets conjecture this was part of an “intelligence report” sent by a Roman scout to his commander or perhaps a memo from a departing garrison commander to his replacement. Only this page of the wooden diptych survives, and the reverse side is blank, so we lack the full context of the letter, but these remarks, and their disparaging tone, are an example of the historical insights the Vindolanda tablets provide—in this case regarding the British cavalry and its tactics, about which little else is known. The author’s handwriting is relatively clear, and he employs puncta in several places to separate words. For other selections from the tablets, see Capita XXII, XXV, and XXXII.



*Vindolanda tablet 164, second century A.D., Vindolanda (near modern Chesterholm), Great Britain*

© The Vindolanda Trust

**Brittō, Brittōnis**, m., *inhabitant of Britain, Briton*; the letter is damaged so that this first sentence is unintelligible.—**nimum**: here, as often, *very*; with the phrase **nimum...equitēs**, sc. **sunt**.—**gladius**, -ī, m., *sword*; “gladiator,” “gladiolus” the contraction **gladiis** for **gladiis** was a common variant reflecting pronunciation.—**eques, equitis**, m., *horseman, cavalryman*; “equestrian.”—**resīdō, resīdere, resēdī**, *to take one’s seat, sit down, mount (a horse); settle down; “reside.”*—**Brittunculus**, -ī, m., *disparaging DIMINUTIVE of Brittō (like homunculus from homō), little Brit.*—**iaculum**, -ī, n., *spear, javelin*;

“projectile” the writer confused the word’s gender, a common error, seen in the Vindolanda tablets and elsewhere (see, e.g., “A Shared Bowl,” Capvt XX).

## TWO EPITAPHS

### Requiem for Laggus

LAGGE • FILI  
BENE • QVIESCAS  
MATER • TVA • ROGAT  
TE • VT • ME • AD • TE  
RECIPIAS • VALE  
P • Q • XV •

Lagge, fīlī, bene quiēscās. Māter tua rogat tē ut mē ad tē recipiās: valē.  
P(edēs) q(uadrātī) XV.

*CIL* 12.4938: Funerary inscription for Laggus, from Narbo (modern Narbonne); a very similar epitaph has been found in Cartenna (Mostaganem), Algeria (*CIL* 8.9691: **Mī fīlī, māter rogat ut mē ad tē recipiās**).

**quiēscō, quiēscere, quiēvī, quiētum**, *to repose in sleep; rest, find rest*; “quiet,” “requiem,” “requiescat in pace.”—**pēs, pedis**, *m., lower leg, foot; foot (unit of measurement)*; “pedal,” “pedestrian.”—**quadrātus, -a, -um**, *divided into four parts; square, squared*; “quadrant,” “quadrant.”—**pedēs quadrātī XV**: not a part of the epitaph, but indicating the size of the burial plot (cf. “Flavius Martialis Lies Here,” Capvt XXI).

**QUAESTIŌNĒS**: Comment on the pathos of the mother’s entreaty to her dead son; what does the epitaph suggest about her view of the afterlife?

### Forever in My Eyes and in My Heart

HIC • SITVS • EST • VARIVS • COGNOMINE • FRONTONIANVS • QVEM •  
CONIVNX • LEPIDA • POSVIT • CORNELIA • GALLA • DVLCIA •

RESTITVENS • VETERIS • SOLACIA • VITAE • MARMOREOS • VOLTUS •  
 STATVIT • OCVLOS • ANIMVMQVE • LONGIVS • VT • KARARA POSSET  
 • SATVRARE • FIGVRA HOC • SOLAMEN • ERIT • VISVS • NAM •  
 PIGNVS • AMORIS PECTORE CONTEGITVR MEMOR DVLCEDINE  
 MENTIS NEC • POTERIT • FACILI • LABIVM • OBLIVIONE • PERIRE •  
 SET • DVM • VSTA MANET TOTO EST IN CORDE MARITVS NEC MIR  
 QVONIAM TALES QVAE FEMINA MORES •

Hīc situs est Varius cognōmine Frontoniānus,  
 quem coniūnx lepida posuit Cornēlia Galla,  
 dulcia restituēns veteris sōlācia vītae;  
 marmoreōs voltūs statuit, oculōs animumque  
 longius ut kārara posset saturāre figūra.

5

Hoc sōlāmen erit vīsus: nam pignus amōris  
 pectore contegitur memor<ī> dulcēdine mentis,  
 nec poterit facilī labium oblīviōne perīre;  
 set dum usta manet, tōtō est in corde marītus.  
 Nec mīr<um>, quoniam tālēs quae fēmina mōrēs

...

10

*CIL* 8.434: Funerary inscription from Ammaedara (modern Haïdra), an early Roman settlement in western Tunisia; 2nd cent. A.D.. The monument was set up by Cornelia Galla for her husband Varius Frontonianus, and the epitaph was written, possibly by Galla herself, in dactylic hexameters; there were originally 10 more verses, but the stone was badly damaged and only the first word or two of each line survives.

**situs**, -a, -um, *stored, deposited; laid in the grave, buried*; **hīc situs (sita) est**, often abbreviated **h. s. e.**, was a standard formula in epitaphs.—**cognōmen**, **cognōminis**, n., *cognomen*, epithet of an individual or family, regularly following the **nōmen** or family name.—**Frontoniānus**: the second -o-, ordinarily long, was here treated as short, a metrical device known as systole.—**coniūnx**, **coniugis**, m./ f., *spouse*; “conjugal.”—**lepidus**, -a, -um, *agreeable, charming, delightful*; **lepida** is nom., but the -a (like the -i- in **statuit**, line 4) must be pronounced long, a device called DIASTOLE, for the meter to scan correctly.—**restituō**, **restituere**, **restituī**, **restitūtum**, *to set up again; restore, revive*; “restitution.”—**marmoreus**, -a, -um, *(made of) marble*.—**vultus (voltus)**, -ūs,

m., *facial expression, look; face*; here pl. for sg.—**statuō, statuere, statuī, statūtum**, *to set, stand; set up (a statue of)*; “statue,” “statute.”—**kārara**: the engraver’s error for **kāra** = **cāra**; again there are metrical irregularities.—**saturō** (1), *to sate, satisfy*; “saturate.”—**figūra, -ae, f.**, *form, composition; image, likeness*; “figurative.”—**sōlāmen, sōlāminis, n.**, *source of comfort, solace*; “consolation.”—**vīsus, -ūs, m.**, *seeing; sight*; “vision.”—**pignus, pigneris, n.**, *pledge, surety*.—**contegō, contegere, contexī, contectum**, *to cover over, conceal*; “protect.”—**memor**, gen. **memoris**, *mindful (of)*; *having a good memory, unforgetting*; “memorial.”—**dulcēdō, dulcēdinis, f.**, *sweetness; pleasantness*; “dulcet.”—**labium, -ī, n.**, *lip*, here sg. for pl.; “labial” some editors conjecture the reading was **labsum** = **lapsum**, from **labor, labī, lapsus sum**, *to slip away* (“lapse,” “elapse”) and modifying **pignus**.—**oblīviō, oblīviōnis, f.**, *(act/ state of) forgetting*; “obliviousness.”—**set**: = **sed**.—**usta**: the editors of *CIL* read **VSTA** (*burned, cremated*) here, but **VITA/ vīta**, suggested by other editors (and removing what would otherwise be a metrical anomaly), is doubtless what Galla intended and what the **sculptor** either misconstrued from the written text she provided or simply misspelled.—**cor, cordis, n.**, *heart; soul, spirit*; “cordial,” “courage.”—**marītus, -ī, m.**, *husband*; “marital.”—**mīrus, -a, -um**, *amazing, surprising*; **nec (est) mīrum**, *idiom, nor is it surprising*; “miracle” the sentence beginning here in line 10 continued into the following verse, which, as noted above, has been lost.

**QUAESTIŌNĒS**: What special importance does Galla attribute to the marble likeness of her husband that she set up as part of the memorial? Do we learn more from this epitaph about the deceased or about his widow?—how does this compare with other funerary inscriptions you have read in this book?

## PRŌVERBIA ET DICTA

1. **Vānēscitque absēns et novus intrat amor.** (Ovid *Ars Am.* 2.358: **vānēscō, vānēscere**, *to become insubstantial, vanish*; “evanescent.”—**intrō** [1], *to walk into, enter*; “entry.” Do you see the CHIASMUS?)
2. **Ōderint, dum metuant.** (Lucius Accius, Roman tragic poet, in Cicero *Phil.* 1.34: **ōderint**, JUSSIVE SUBJUNCT.—**dum** = **dummodo**. A favorite saying of the emperor Caligula.)



3. Cuivīs dolōrī remedium est patientia. (Publilius *Sent.*: **quīvīs, quaevis, quodvis**, *any at all.*)
4. Dolor animī multō gravior est quam corporis. (Publilius *Sent.*: **multō**, adv., *[by] much*; “multiply.”)
5. Habet suum venēnum blanda ōrātiō. (Publilius *Sent.*: **venēnum**, -ī, n., *potent herb; poison*; “venom.”—**blandus**, -a, -um, *flattering, coaxing*; “bland,” “blandishment.”)
6. Heu, quam miserum est ab eō laedī dē quō nōn possīs querī! (Publilius *Sent.*: **laedō, laedere, laesī, laesum**, *to hurt, injure, strike*; “collide.”)
7. Imperāre sibi maximum imperium est. (Seneca *Ep.* 113.30.)
8. Nusquam melius morimur hominēs quam ubi libenter vīximus. (Publilius *Sent.*: **nusquam**, adv., *in no place, nowhere; never.*)
9. Īra odium generat; concordia nūtrit amōrem. (Cato *Dist.* 1.36: **generō** [1], *to beget, father; produce*; “generate.”—**concordia**, -ae, f., *agreement, harmony*; “concord,” “concordance.”—**nūtriō, nūtrīre, nūtrīvī, nūtrītum**, *to nourish, rear*; “nutrient,” “nutrition.”)
10. Spīritus quidem prōmptus, carō vērō infirma. (Mark 14.38: **prōmptus**, -a, -um, *readily accessible; ready, quick*; “promptitude.”—**carō, carnis**, f., *flesh [of animals], meat*; “carnivore.”)
11. Rēx est quī metuet nihil; rēx est quī cupiet nihil: hoc rēgnum sibi quisque dat. (Seneca *Th y.* 388–90: **rēgnum**, -ī, n., *kingship, monarchy; kingdom*; “reign,” “interregnum.”)
12. Spectātum veniunt; veniunt spectentur ut ipsae. (Ovid *Ars Am.* 1.99: do you see the CHIASMUS?)
13. Vim vī repellere licet. (Ulpian *Dig.* 1.27: **repellō, repellere, reppulī, repulsum**, *to push away, drive back; fend off, repel*; “repulse.”)
14. Ut mihi infōrmis, sīc tibi magnifica est. (Tacitus *Ann.* 12.37: **infōrmis**, -e, *shapeless; ugly; degrading*; “deformity.”—**magnificus**, -a, -um, *magnificent, splendid.*)
15. Id dictū quam rē, ut plēraque, facilius erat. (Livy *Urbe Cond.* 31.38: **plērusque, plēraque, plērumque**, *most of; pl., very many, here, as often, SUBSTANTIVE.*)
16. Sunt enim quī discessum animī ā corpore putent esse mortem. (Cicero *Tusc.* 1.9.18: **discessus**, -ūs, m., *separation, departure*; “proceed,” “recede.”)

## LITTER ATRVA

### Do You Really Care?

Estne tibi, Cērinthe, tuae pia cūra puellae,  
quod mea nunc vexat corpora fessa calor?  
Ā, ego nōn aliter trīstēs ēvincere morbōs  
optārim, quam tē sī quoque velle putem.  
At mihi quid prōsit morbōs ēvincere, sī tū  
nostra potes lentō pectore ferre mala?

5

Sulpicia *El.* 3.17: The fever Sulpicia describes may be interpreted both literally and as a metaphor for the passion she feels for her lover Cerinthus; the motif of love as disease was common in Latin erotic poetry. For the elegies of Sulpicia, the only woman of the classical period whose formal literary works survive, see “An Unexpected Birthday Celebration,” Capvt XXVIII.

**tibi**: DAT. OF POSSESSION, common with **est**; *is there to you = do you have*.—**pīus, -a, -um**, *dutiful, devoted*; “pious,” “piety” **pietās** was a foremost Roman virtue, involving devotion to one’s family, friends, and country.—**vexō** (1), *to assault, assail; afflict*; “vex,” “vexatious.”—**corpora**: pl. for sg. (and vice-versa) was common in Lat. verse, and here suggests that her entire body is afflicted.—**fessus, -a, -um**, *weary, tired, exhausted*.—**calor, calōris**, m., *heat; fever; love, passion*; “calory,” “scald.”—**ā**, interj., *ah*, expressing grief, distress, etc.—**aliter**, adv., *otherwise*; “alias,” “alibi.”—**ēvincō, ēvincere, ēvici, ēvictum**, *to overcome, defeat*; “evince,” “evict.”—**optō** (1), *to hope, wish*; “optative” **optārim**, common contraction for **optāverim**, POTENTIAL SUBJUNCT., *I would...*—**quam**: with **aliter**, *than*.—**tē**: subj. of **velle**.—**prōsum, prōdesse, prōfuī**, *to be of use (to), do good, provide help (to); be beneficial, be advantageous*; **prōsit**: POTENTIAL SUBJUNCT., *would it...*—**lentus, -a, -um**, *flexible, pliant; unresponsive, unconcerned, cold*.

**QUAESTIŌ**: The poem is structured in three couplets, question-statement-question. What sense do the questions give us of Cerinthus’ response to Sulpicia’s “illness,” or at least of Sulpicia’s assessment of his response?—in view of this, what do you see as the point and tone of the adjective **pia** in the opening line? What is the relation of the third couplet to the second?—note and

comment on the order and effect of the repetition in verses 3 and 5.

## THREE ELEGIACS BY MARTIAL

### Read Me, Don't Sell Me!

Exigis ut nostrōs dōnem tibi, Tucca, libellōs.  
Nōn faciam: nam vīs vēndere, nōn legere!

Martial *Epig.* 7.77: Tucca's intent was even worse than re-gift ing!

**exigis:** here *demand*.—**dōnō** (1), *to give, present*; “donate,” “donation.”

### Insomnia?

Mīrāris, quārē dormītum nōn eat Āfer?  
Accumbat cum quā, Caediciāne, vidēs?

Martial *Epig.* 10.84: Was Afer a somnophobe?—Caedicianus should be able to figure this out!

**accumbō, accumbere, accubuī, accubitum,** *to lie down, recline; go to bed (with); “recumbent.”*

### Busybody

Occurris quōcumque locō mihi, Postume, clāmās  
prōtinus, et prīma est haec tua vōx, “Quid agis?”  
Hoc, sī mē deciēs ūnā convēneris hōrā,  
dīcis: habēs puto tū, Postume, nīl quod agās!

Martial *Epig.* 2.67: Postumus really needs to get a life!

**occurrō, occurrere, occurri, occursum,** *to run up to, rush to meet; “occurrence.”*—**quīcumque, quaecumque, quodcumque,** *indef. adj., whoever,*

whatever, any...that; despite the word order, which is always much freer in poetry, **quōcumque locō** introduces **occurris**.—**clāmō** (1), *to shout; declare plainly, proclaim*; “clamorous,” “exclaim.”—**quid agis**, idiom, *how are you (doing)?*—**decies**, adv., *10 times*; “decimal,” “decimate.”—**conveniō, convenīre, convēnī, conventum**, *to come together, assemble; come up to, meet*; “convene,” “convention.”

**QUAESTIŌNĒS:** Comment on the word-play in **quid agis...quod agās**; how does Martial manipulate word order to help insure his readers don’t miss the joke?—and how does the use of the pronoun **tū** add further punch?

## So Just Say You’ve Got Nothing to Say!

C. Plīnius Fabiō Iūstō suō s.

Ōlim mihi nūllās epistulās mittis. “Nihil est,” inquis, “quod scrībam.” At hoc ipsum scrībe, nihil esse quod scrībās, vel solum illud unde incipere priōrēs solēbant: “Sī valēs, bene est; ego valeō.” Hoc mihi sufficit; est enim maximum. Lūdere mē putās?—sēriō petō! Fac sciam quid agās, quod sine sollicitūdine summā nescīre nōn possum. Valē!

Pliny *Ep.* 1.11: Pliny gently reprimands Fabius Justus for being delinquent in his correspondence.

**s.:** **salūtem dīcit**.—**ōlim:** here = **diū**.—**epistula, -ae, f., letter, epistle**; “epistolary.”—**vel**, conj., *or*.—**priōrēs:** = **maiōrēs**.—**sī...valeō:** for this formulaic greeting, so perfunctory that it was often merely abbreviated **s. v. b. e. e. v.**, see “Cicero Writes to His Wife,” Capvt XXXVII.—**sufficiō, sufficere, suffēcī, suff ectum**, *to be sufficient, suffice*.—**lūdō, lūdere, lūsī, lūsum**, *to play (games)*; “allusion,” “elusive,” “illusory.”—**sēriō**, adv., *seriously, not in jest*.—**facere (ut)**, idiom, *to see to it that*, + JUSSIVE NOUN CLAUSE.—**sollicitūdō, sollicitūdinis, f., anxiety, worry**; “solicitous,” “solicitude.”

## Trojans and Aborigines Found the Roman State

Urbem Rōmam, sicutī ego accēpī, condidēre atque habuēre initiō Trōiānī, quī Aenēā duce profugī sēdibus incertīs vagābantur, cumque iīs Aborīginēs, genus

hominum agreste, sine lēgibus, sine imperiō, līberum atque solūtum. Hī postquam in ūna moenia convēnēre, disparī genere, dissimilī linguā, aliī aliō mōre vīventēs, incrēdibile memorātū est quam facile coaluerint: ita brevī multitudō, dispersa atque vaga, concordīā cīvītās facta erat. Sed postquam rēs eōrum, cīvibus, mōribus, agrīs aucta, satis prospera satisque pollēns vidēbātur, sicutī plēraque mortālium habentur, invidia ex opulentiā orta est.

Sallust *Cat.* 6.1–2: In his monograph on the Catilinarian conspiracy (see “The Character of Catiline,” Capvt XVII), Sallust digresses on Rome’s history and how its early virtues gradually degenerated to the immorality and political corruption of his own day. Here Sallust gives a brief account of Rome’s founding that differs somewhat from those in Livy’s *Ab Urbe Condita* and Vergil’s *Aeneid*, focusing on the peaceful amalgamation of Trojan immigrants and the indigenous population. Whatever the specific details, lost to us in prehistory, what emerged in the historic period as Roman civilization certainly was a blend of native and immigrant cultures, including Italic, Etruscan, Greek, and near eastern, and so to that extent Sallust’s account contains elements of truth.



Gian Lorenzo Bernini (1598–1680), “Aeneas and Anchises.”

Galleria Borghese, Rome, Italy

Alinari / Art Resource, NY; photo: Mauro Magliani for Alinari, 1998

**sīcutī**, conj., (*just*) *as*.—**accēpī**: i.e., from his own historical sources.—**condidēre...habuēre...convēnēre**: all have the common alternate ending **-ēre** for **-ērunt**.—**Trōiānus**, **-a**, **-um**, of Troy, Trojan.—**Aenēās**, **-ae**, m., Aeneas, legendary prince of Troy and leader of the Trojan refugees who settled in Italy.—**profugus**, **-a**, **-um**, *fleeing, fugitive*; “refuge.”—**sēdēs**, **sēdis**, f., *seat; abode, country*; pl. common with sg. meaning.—**incertus**, **a**, **-um**, *uncertain, unsure, doubtful*; “incertitude.”—**vagor**, **vagārī**, **vagātus sum**, *to wander (from place to place), roam*; “vague,” “vagus (nerve).”—**iīs**: = **eīs**.—**Aborīginēs**, **Aborīginum**, m. pl., *Aborigines*, name given by Roman historians to Italy’s pre-Roman inhabitants.—**agrestis**, **-e**, *rustic; uncivilized*; “agrarian.”—**solūtus**, **-a**, **-um**, *unbound, loose; unrestrained*; “dissolute.”—**postquam**, conj., *after*; “posterity,” “post mortem.”—**dispār**, gen. **disparis**, *unequal; different, dissimilar*; “disparate.”—**aliī aliō**: a common correlative use of **alius**, = *some in one (way) ...others in another*.—**incrēdibilis**, **-e**, *unbelievable, incredible*.—**memorō** (1), *to speak, say; relate, tell*; “commemorate” here + IND. QUEST.—**coalēscō**, **coalēscere**, **coaluī**, **coalitum**, *to be joined together; unite*; “coalesce,” “coalition.”—**brevī**: sc. **tempore**.—**multitūdō**, **multitūdinis**, f., *multitude; population*.—**dispersus**, **-a**, **-um**, *scattered, dispersed*.—**vagus**, **-a**, **-um**, *wandering, roving*; related to **vagor**, above.—**rēs**: i.e., as often, **rēs pūblica**.—**auctus**, **-a**, **-um**, *increased, expanded*; “augmented.”—**prosperus**, **-a**, **-um**, *successful, prosperous*.—**pollēns**, gen. **pollentis**, *powerful, strong*.—**habentur**: *are managed*, i.e., *turn out, evolve*.—**opulentia**, **-ae**, f., *riches, wealth*; “opulence.”—**orior**, **orīrī**, **ortus sum**, *to arise, emerge*; “orient,” “abort.”

## GRAMMATICA

**Verba**: Identify each supine and its use and each relative clause of characteristic in the chapter’s readings. For supines, review the **Summārium Fōrmārum**, if necessary.

**Nōmina et Prōnōmina**: List all the dative nouns and pronouns in the readings, identify the specific usage of each, and transform singulars to

plural, and plurals to singular.

## CAPVT XXXIX



# A Time for Peace, a Time for Love, and a Time to Harvest the Day

Living, loving, dying are what this chapter's readings concern, *inter multa alia*. A graffito warns us to be cautious of even the slightest evils; there are epitaphs to a son, a Pompeian duumvir, and a woman eulogized as both wife and physician. Among the chapter's dicta is one with practical advice for the mendacious among us that a liar needs to have a good memory! The literary passages include: gift-card epigrams composed by Martial to accompany an umbrella and a set of barber's tools; Frontinus' opening remarks on Rome's first aqueduct, the Aqua Appia; the passage from the Old Testament book of *Ecclesiastes* that inspired Pete Seeger's classic anti-war anthem, "Turn, Turn, Turn (To Everything There Is a Season)" and Horace's *carpe diem* ode.

**Grammatica nova:** Gerunds and gerundives.

## INSCRIPTIONES

### Protect Yourself!

QVI • SE TVTARI • NESCI • NESCI • VIVERE  
MINIMVM • MALV • FIT CONTEMNENDO • MAXIMVM

Quī sē tūtārī nescit, nescit vīvere:  
minimum malu<m> fit contemnendō maximum.

*CIL* 4.10634: Graffito from Herculaneum, with good counsel for us all; the second of these two iambic senarii, which seems to have been proverbial, appears in nearly identical form in a graffito in the basilica at Pompeii (*CIL* 4.1811).

**tūtor, tūtārī, tūtātus sum**, *to protect, watch over*; "tutor," "tutelary."

**QUAESTIŌ:** Comment on features of diction, word order, and sound effects that make this an especially artful graffito.

## **REQUIESCANT IN PACE**

### **To a Son**

CADIO  
CARIANO  
ANN • XXI  
ALLEICEA  
AVITA • MATER  
FILIO • F • C  
DIC • ROGO • QVI • TRANSIS • SIT • TIBI  
TERRA • LEVIS

Cadiō Cāriānō, ann(ōrum) XXI. Alleicea Avīta māter fīliō  
f(aciendum) c(ūrāvit).

Dīc, rogo, quī trānsī: “Sit tibi terra levis.”

*CIL* 2.5241 Epitaph from a tombstone unearthed during a demolition project in 1878; set up by Alleicea (a form of the name “Alicia/ Alice”) Avita for her son Cadius Carianus; from Conimbriga, an important Roman city in Portugal. The final line, **dīc...levis**, is an elegiac pentameter.

**faciendum** (sometimes **faciundum**) **cūrāvit**: sc. **id**, i.e., the funerary monument; formulaic on such monuments, and frequently abbreviated **F C**, as here.—**sit...levis**: often abbreviated **s. t. t. l.**, this formula too was common in epitaphs; cf. “For Egnatia Florentina,” Capvt XXVIII.

**QUAESTIŌNĒS:** To whom is the closing pentameter addressed, and what is the addressee asked to do?

### **To a Son and Duumvir**

A • VMBRICIO • A • F • MEN

SCAVRO  
 II • VIR • I • D  
 HVIC • DECVRIONES • LOCVM • MONVM  
 ET • HS • ∞ ∞ • IN • FVNERE • ET • STATVAM • EQVESTR  
 ...]JORO • PONENDAM • CENSVERVNT  
 SCAVRVS • PATER • FILIO

A(ulō) Umbriciō, A(ulī) f(īliō), Men(ēniā), Scaurō, ((duum))vir(ō) i(ūre) d(īcundō). Huic decuriōnēs locum monum(entō) et (sestertia) ((duo mīlia)) in fūnere et statuam equestr(em) [in f]lorō pōnendam cēnsuērunt. Scaurus pater fīliō.

*CIL* 10.1024: Epitaph from a tomb at Pompeii, located outside the gate to Herculaneum. The inscription, set up by Aulus Umbricius Scaurus to his son, was engraved on a marble slab affixed to a superstructure atop the tomb; the stuccoed front of the tomb was decorated with scenes of gladiatorial combat and a **vēnātiō**. The elder Scaurus is well known as a manufacturer of the fish sauces *garum* and *liquamen*; see notes to the epitaph for Umbricia Iusta, likely a family member, in *Capvt* XXII.

**Menēniā**: from **Menēnius**, -a, -um, and sc. **tribū** (tribus, -ūs, f.), of the *Menenian* tribe, one of Rome's 35 tribes (see notes to “An Interpreter of Lightning,” *Capvt* VII, and “Drink and Be Merry,” *Capvt* XVII).—**duumvir** (**duovir**), -ī, m, *duumvir*; usually abbreviated **II VIR** or **II V**; for the office, see “Balbus for Mayor,” *Capvt* V.—**iūre dīcundō**: for interpreting the law; a phrase you have seen before referring to the official's judiciary authority.—**decuriō**, **decuriōnis**, m., *decurion*, officer in charge of a squadron of 10 cavalrymen; or, here, member of a municipal senate or “city council.”—**monumentum**, -ī, n., *memorial, monument*; here DAT. OF PURPOSE.—**sestertius**, -a, -um, from **semi** + **tertius**, two and a half times (any unit); as m. SUBSTANTIVE, **sestertius**, *sesterce*, a small silver coin originally of two and a half “asses,” later of four, an “as” being the lowest denomination, copper coin; a sesterce was equivalent to one-quarter of a silver denarius, and a gold aureus was equivalent to 25 denarii. The adj. **sestertia**, often abbreviated **HS**, was usually employed with **mīlia**.—**MM**: 2,000; as seen in the above transcription, the **sculptor** actually used the common symbol ∞, which, like **M**, stood for **mīlle**.—**fūnus**, **fūneris**, n., *funeral*.—**statua**, -ae, f., *statue*.—**equester**, -tris, -tre, *mounted on a horse, equestrian*; (of a) *cavalryman*.—**cēnsēō**, **cēnsēre**, **cēnsuī**, **cēnsūm**, to give an opinion; think; vote (for), decree; “census.”

**QUAESTIŌNĒS:** For what three items involved in memorializing Scaurus were public funds expended? What does this suggest about his status in the Pompeian community?



*Epitaph from the tomb of Aulus Umbricius Scaurus, Pompeii,  
Italy (CIL 10.1024)*  
Robert I. Curtis

### **To a Wife and Physician**

D • M • S  
IVLIAE SATVRNINAE  
ANN • XXXXV  
VXORI INCOMPARABILI  
MEDICAE OPTIMAE  
MVLERI SANCTISSIMAE  
CASSIVS PHILIPPVS  
MARITVS OB MERITIS

## H•S•E•S•T•T•L

D(īs) m(ānibus) s(acrum). Iūliae Saturnīnae, ann(ōrum) XXXXV, uxōrī incomparābilī, medicae optimaē, mulierī sānctissimae, Cassius Philippus marītus, ob meritīs. H(īc) s(ita) e(st); s(it) t(ibi) t(erra) l(evis).

ILS 7802: Cassius Philippus dedicated this funerary inscription to his wife, Julia Saturnina, a doctor; from Augusta Emerita (Merida, Portugal).

**dīs mānibus:** you have seen the phrase frequently, e.g., in “Epitaph for Clodia Charis,” Capvt XXXIII.—**sacer, -cra, -crum**, consecrated to a deity, sacred. —**incomparābilis, -e**, beyond comparison, unequalled, matchless; “incomparable.”—**sānctus, -a, -um**, sacrosanct, inviolate; sacred, holy; upright, virtuous; “sanctuary,” “sanctify.”—**marītus, -ī, m.**, husband; “marital.”—**ob**, prep. + acc. (rarely abl.), in front of, in the way of; on account of; “obstacle,” “off er.”—**meritum, -ī, n.**, reward; worthiness; service; “meritorious.”—**hic sita est:** if you don’t recall the meaning, see “Forever in My Eyes and in My Heart,” Capvt XXXVIII.

## PRŌVERBIA ET DICTA

1. Ēheu, quam miserum est fierī metuendō senem. (Publilius Sent.: **ēheu** = **heu**.)
2. Nūtrītur ventō ventō restinguitur ignis. (Ovid Rem. Am. 807: **nūtriō, nūtrire, nūtrivī, nūtrītum**, to nourish, rear; “nutriment,” “nourish.”—**restinguō, restinguere, restīnxī, restīnctum**, to extinguish, put out again; “extinct.”—Note the effect of the CHIASMUS.)
3. Avidum esse oportet nēminem, minimē senem. (Publilius Sent.: **avidus, -a, -um**, greedy, covetous; “avid.”)
4. Hominem experīrī multa paupertās iubet. (Publilius Sent.)
5. Iniūriārum remedium est oblīviō. (Publilius Sent.: **oblīviō, oblīviōnis**, f., forgetfulness, forgetting; “oblivion,” “oblivious.”)
6. Audendō virtūs crēscit, tardandō timor. (Publilius Sent.: **tardō** [1], to slow down; delay; “tardy,” “retard.”)

7. *Dēlīberandō* discitur sapientia. (Publilius *Sent.*: **dēlīberō** [1], *to consider, deliberate.*)
8. *Dēlīberandō* saepe perit occāsiō. (Publilius *Sent.*: based on this dictum and the one preceding, it seems we should think twice before, er, thinking twice!)
9. *Iniūriam* aurēs quam oculī facilius ferunt. (Publilius *Sent.*)
10. Multīs minātur, quī ūnī facit iniūriam. (Publilius *Sent.*: **minor, minār ī, minātus sum**, + dat., *to speak menacingly to, threaten*; “minatory,” “menace.”)
11. Male imperandō summum imperium āmittitur. (Publilius *Sent.*)
12. Negandī causa avārō numquam dēficit. (Publilius *Sent.*: **dēficiō, dēficere, dēfēcī, dēfectum**, *to fail; be lacking*; “deficient,” “defect.”)
13. Necesse est minima maximōrum esse initia. (Publilius *Sent.*)
14. Nēmō timendō ad summum pervēnit locum. (Publilius *Sent.*: **pervenī ō, pervenīre, pervēnī, perventum**, *to come through to, arrive at, reach*; “parvenu.”)
15. Vulgō dīcitur mendācem memorem esse oportēre. (Quintilian *Inst.* 4.2.91: **vulgō**, adv., *commonly, widely*; “vulgar,” “divulge.”—**mendā x**, gen. **mendācis**, *prone to lying, untruthful*; “mendacity,” “mendacious.”—**memor**, gen. **memoris**, *mindful [of]*; *having a good memory, unforgetting*; “memorial.”)

## LITTERATRĀ

### Two More Apophorēta:

#### *Umbella*

Accipe quae nimiōs vincant umbrācula sōlēs:  
sit licet et ventus, tē tua vēla tegent.

Martial *Epig.* 14.28: A little note to accompany a gift umbrella (synonyms for which were **umbella**, -ae, f., and **umbrāculum**, -ī, n.); the meter of this epigram

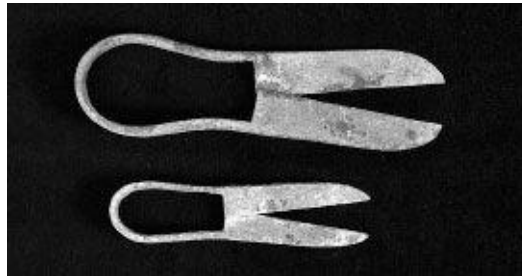
and the next is elegiac couplet.

**nimius**, -a, -um, *too much, excessive*; “nimiety.”—**licet**, conj. + subjunct., *although, even if*; “license,” “illicit.”—**vēlum**, -ī, n., *awning*; “velum,” “velar” i.e., this new umbrella, a personal “awning.”—**tegō**, **tegere**, **tēxī**, **tēctum**, *to cover, hide, protect*; “protection.”

### ***Ferramenta Tōnsōria***

Tondendīs haec arma tibī sunt apta capillīs;  
unguibus hic longīs ūtilis, illa genīs.

Martial *Epig.* 14.36: This couplet went along with a set of barber’s tools, doubtless including scissors (**forfex**, **forficis**, f./ m.) and a razor (**novācula**, -ae, f.). In ancient barber shops one could get, besides a shave and a haircut, manicures and minor surgery!



*Roman scissors. Claude Moore Health Sciences Library,  
University of Virginia, Charlottesville, Virginia  
Courtesy of Historical Collections and Services, Claude Moore  
Health Sciences Library, University of Virginia*



*Engraved bronze razor, Roman North Africa. Louvre, Paris, France*

Réunion des Musées Nationaux / Art Res., NY

**ferrāmentum**, -ī, n., *iron tool*; “ferrous.”—**tōnsōrius**, -a, -um, *of/ relating to a barber, barber’s*; “tonsorial.”—**tondeō**, **tondere**, **totondī**, **tōnsum**, *to shear, clip*.—**aptus**, -a, -um, *fit (for), suitable (to/ for)*; “apt,” “aptitude.”—**capillus**, -ī, m., *hair*; “capillary.”—**unguis**, **unguis**, m., *finger nail*.—**gena**, -ae, f., *cheek*; “gena.”

## Bringing Water to Rome

Ab urbe conditā per annōs quadringentōs quadrāgintāūnum contentī fuērunt Rōmānīūsū aquārū quās aut ex Tiberī aut ex puteīs aut ex fontibus hauriēbant. Fontium memoria cum sanctitāte adhūc exstat et colitur; salubritātem aegrīs corporibus adferre crēduntur, sicut Camēnārū et Apollinis et Iūturnae. Nunc autem in urbem īfluunt aqua Appia, Aniō Vetus, Mārcia, Tepula, Iūlia, Virgō, Alsietīna quae eadem vocātur Augusta, Claudia, Aniō Novus. M. Valeriō Maximō P. Deciō Mūre cōsulibus, annō post initium Samniticī bellī tricēsīmō, aqua Appia in urbem inducta est ab Appiō Claudiō Crassō cēnsōre, cui postea Caecō fuit cognōmen, quī et Viam Appiam ā Portā Capēnā usque ad urbem Capuam mūniendam cūrāvit.

Frontinus *Aq.* 1.4–5: Sextus Julius Frontinus, consul in A.D. 70 and governor of Britain in the mid-70s, is best known for his two-volume work *De Aquis Urbis Romae*, a careful examination of the history, engineering, and management of Rome’s aqueducts and elaborate water-supply system. Though at times highly



technical, the work is clearly written and remains an invaluable source for the study of public works projects in the Roman empire generally. Rome ultimately had 11 aqueducts, extending collectively over 200 miles, that brought millions of gallons of water into the city daily.

**ab...conditā:** lit., *from the founded...*, but more idiomatically *from the founding of...*, a conventional form employed for dating years in the Roman calendar.—**quadringentī**, -ae, -a, 400.—**quadrāgintā**, indecl., 40.—**contentus**, -a, -um, content, satisfied (with).—**ūsus**, -ūs, m., use; utility, usefulness; need.—**Tiberis**, **Tiberis**, m., Tiber river.—**puteus**, -ī, m., well.—**fōns**, **fontis**, m., spring; “font,” “fountain.”—**hauriō**, **haurīre**, **hausī**, **haustum**, to draw out; drink; “exhaust.”—**sanctitās**, **sanctitātis**, f., inviolability; sanctity, holiness; “sacrosanct.”—**adhūc**, adv., yet, still.—**exstō**, **exstāre**, **exstitī**, to stand out; exist, be found; “extant.”—**colō**, **colere**, **coluī**, **cultum**, to live in, inhabit; cultivate, tend; “culture.”—**salubritās**, **salubritātis**, f., good health; “salubrious.”—**aeger**, -gra, -grum, sick, unhealthy.—**sīcut**, adv. and conj., as, just as, as it were.—**Camēna**, -ae, f., Camena, one of a group of water deities associated with a sacred grove outside Rome’s Porta Capena (a gate in the old Servian wall leading south from Rome on the Via Appia); the Camenae were sometimes identified with the Muses; with **Camēnārum** (as well as **Apollinis** and **Iuturnae**), sc. **fontēs**.—**Apollō**,



*Aqua Claudia, first century A.D.; begun by the emperor Caligula and completed by Claudius, this major aqueduct is described in*

*detail by Frontinus. The segment shown is about three miles  
southeast of Rome's city center.*

Giorgio Clementi

**Apollinis**, m., *Apollo*, the sun god; the location of this spring is unknown.—**Iūturna**, -ae, f., *Juturna*, nymph associated with a spring on the south side of Rome's Forum.—**īnfluō**, **īnfluere**, **īnflūxī**, **īnflūxum**, *to flow into*; “influx,” “influence.”—**Appia...Aniō Novus**: all names of aqueducts carrying water into Rome, the *Appia* or *Appian*, *Anio Vetus* (old Anio), the *Marcia(n)*, etc.—**M(ārcō)...cōnsulibus**: in the Roman dating system years were conventionally identified by the names of the two consuls, usually, as here, in an ABL. ABSOLUTE; freely, *in the consulship of Marcus Valerius Maximus and Publius Decius Mus*, i.e., 312 B.C.—**Samniticus**, -a, -um, *of/ relating to the Samnites* (inhabitants of Samnium, a region in south-central Italy), *Samnite*; Rome defeated the Samnites in a series of wars fought in the 4th and 3rd cents. B.C. over control of southern Italy.—**trīcē(n)simus**, -a, -um, *30th*.—**indūcō**, **indūcere**, **indūxī**, **inductum**, *to lead in*; “induct,” “induction.”—**Appiō Claudiō Crassō**: Appius Claudius Crassus, a leading Roman senator of the late 4th–early 3rd cents., is well known for commissioning during his censorship in 312 Rome's first aqueduct and the great southern highway, the “Appian Way,” mentioned here.—**cēnsor**, **cēnsōris**, m., *censor*, one of the high-ranking Roman officials appointed every four or five years to update citizen lists and deal with a variety of public works projects.—**Caecō**: dat. by attraction into the case of the rel. pron. **cui**, itself DAT. OF POSSESSION; in normal Eng. idiom we would say “who had the cognomen Caecus,” but what is the lit. translation? Appius was given the name after losing his sight in his later years (the Romans were *never* bashful about calling attention to disabilities in their cognomina).—**Capua**, -ae, f., *Capua*, an important city in Campania, north of Naples.—**mūniō**, **mūnīre**, **mūnīvī**, **mūnītum**, *to fortify, defend; build*; **mūniendam** here with **Viam Appiam**; “munitions.”

## To Everything There Is a Season

Omnia tempus habent et suis spatiis transeunt universa sub caelo: tempus nascendi et tempus moriendi, tempus plantandi et tempus evellendi quod plantatum est, tempus occidendi et tempus sanandi, tempus destruendi et tempus aedificandi, tempus flendi et tempus ridendi, tempus plangendi et tempus saltandi, tempus spargendi lapides et tempus colligendi, tempus amplexandi et

tempus longē fierīā complexibus, tempus acquīrendī et tempus perdendī, tempus custōdiendī et tempus abiciendī, tempus scindendī et tempus cōnsuendī, tempus tacendī et tempus loquendī, tempus dīlēc̄tiōnis et tempus odiī, tempus bellī et tempus pācis.

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*“A time to love, a time to hate, a time for peace, I swear it’s not too late.”*

PETE SEEGER, “TURN, TURN, TURN”

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*Ecclesiastes 3.1–8*: An often quoted passage from the Old Testament, and an inspiration for songwriter Pete Seeger’s classic anthem for peace, “Turn, Turn, Turn,” which was recorded by the rock group the Byrds in 1965 and covered by countless other bands since then.

**spatium**, -ī, n., *course; area, space; extent, length; (period of) time; “spatial.”*—**ūniversus**, -a, -um, *the whole of, entire; as a group, united; pl., all without exception; “universal,” “university.”*—**plantō** (1), *to propagate, plant.*—**ēvellō**, **ēvellere**, **ēvulsī**, **ēvulsum**, *to tear out by the roots, pluck; “revulsion.”*—**occīdō**, **occīdere**, **occīsī**, **occīsum**, *to cut down; kill, slay; “homicide.”*—**sānō** (1), *to heal; “sanitarium,” “sane.”*—**dēstruō**, **dēstruere**, **dēstruxī**, **dēstrūctum**, *to demolish, pull down; “destruction.”*—**aedificō** (1), *to erect (a building), build; “edifice,” “edifying.”*—**fleō**, **flēre**, **flēvī**, **flētum**, *to weep, cry.*—**plangō**, **plangere**, **plānxī**, **plānctum**, *to beat; beat the breast, mourn; “plangent.”*—**saltō** (1), *to dance; “desultory.”*—**spargō**, **spargere**, **sparsī**, **sparsum**, *to scatter; scatter seed, sow; “sparse,” “disperse.”*—**lapis**, **lapidis**, m., *stone, pebble, rock; “lapidary.”*—**colligō**, **colligere**, **collēgī**, **collēctum**, *to gather together, collect; “collection.”*—**amplexor**, **amplexārī**, **amplexātus sum**, *to hold lovingly in the arms, embrace.*—**complexus**, -ūs, m., *embrace; “complexity.”*—**acquīrō**, **acquīrere**, **acquīsīvī**, **acquīsītum**, *to add to one’s possessions, acquire, gain; “acquisition,” “acquisitive.”*—**perdō**, **perdere**, **perdidī**, **perditum**, *to destroy, ruin, lose; “perdition.”*—**custōdiō**, **custōdire**, **custōdīvī**, **custōdītum**, *to keep (safe), protect; to guard, watch over, observe; “custodial.”*—**abiciō**, **abicere**, **abiēcī**, **abiectum**, *to cast away, discard; “abject.”*—**scindō**, **scindere**, **scidī**, **scissum**, *to split, cleave; tear apart, rend; cut, slice; “scissors,” “rescission.”*—**cōnsuō**, **cōnsuere**, **cōnsuī**, **cōnsūtum**, *to sew (together); “suture.”*—**dīlēc̄tiō**, **dīlēc̄tiōnis**, f., *love; “predilection.”*

## Harvesting the Day

Tū nē quaesierīs (scīre nefās) quem mihi, quem tibi  
fīnem dī dederint, Leuconoē, nec Babylōniōs  
temptārīs numerōs. Ut melius quidquid erit patī,  
seu plūrīs hiemēs seu tribuit Iuppiter ultimam,  
quae nunc oppositīs dēbilitat pūmicibus mare

5

Tyrrhēnum. Sapiās, vīna liquēs, et spatiō brevī  
spem longam resecēs. Dum loquimur, fūgerit invida  
aetās: carpe diem, quam minimum crēdula posterō.

Horace *Carm.* 1.11: Horace (Quintus Horatius Flaccus, 65–8 B.C.) is one of the most admired of Roman poets, second perhaps only to Vergil. He is best known for two volumes of satires, which he wrote in his late 20s and early 30s and which exerted a major influence on the genre’s later development, and four books of lyric poems titled **Carmina** or “Odes.” In this ode, one of his best known, Horace urges his (probably fictitious) addressee Leuconoe—and us!—against fruitlessly speculating about the future but instead to reap the benefits of the present day. Meter: greater Asclepiadean.

**quaesierīs...temptārīs**: common contracted perf. tense forms, = **quaesiverīs/temptāverīs**; the perf. was regular in prohibitions (negative JUSSIVE CLAUSES).—**nefās**, indecl. noun, *off ence against divine law, sacrilege*; “nefarious” here sc. *est*.—**fīnem**: sc. *vītae*.—**Babylōnius, -a, -um**, of Babylon/Babylonia, country in the south of modern Iraq.—**temptō** (1), *to test, try (out)*; “attempt.”—**numerōs**: a reference to the numerical charts in the system of astrology that the Babylonians are credited with highly systematizing and which was quite popular among many Romans, though at times banned by the state.—**ut**, adv., *how*.—**seu** or **sive**, conj., *or if; whether*; **seu...seu**, *whether...or*.—**plūrīs**: we have seen this alternate acc. pl. ending *-īs* for *-ēs* before.—**hiems, hiemis**, f., *winter*; “hiemal.”—**tribuō, tribuere, tribuī, tribūtum**, *to share, apportion; grant, bestow*; “tribute,” “distribute.”—**Iuppiter, Iovis**, m., *Jupiter, Jove*; “jovial,” “Jovian.”—**ultimam**: what noun must be supplied with this?—**oppositus, -a, -um**, *placed in front of, opposite, facing; hostile*; “opposition.”—**dēbilitō** (1), *to deprive of power, weaken*; “debilitate.”—**pūmex, pūmicis**, m., *pumice, (volcanic) stone*; here the rocky cliffs on the shore.—**Tyrrhēnus, -a, -um**, *Tuscan, Etruscan, Tyrrhenian*; the **mare Tyrrhēnum** lies

off the west coast of Italy.—**liquō** (1), *to make liquid; make clear, strain*; i.e., with **vīna**, to remove the sediment in preparation for drinking.—**longam**: i.e., for a long life.—**resecō, resecāre, resecuī, resectum.**, *to cut back, prune, trim* (esp. trees, vines); “resection.”—**invidus, -a, -um**, *envious, grudging*; “invidious.”—**crēdulus, -a, -um**, + dat., *trusting (in), believing (in)*; “credulous.”—**posterus, -a, -um**, *future, later; the next*; “posterity” with **posterō** sc. **diēī**.

**QUAESTIŌNĒS**: Comment in detail on the purposes and effects of the poem’s nature imagery. Why does Horace use winter, and not, say, summer or spring, as the measure of a person’s life? How is the image of the cliffs’ action on the sea in 5–6 the opposite of what one would expect? How are the images evoked by the verbs **resecēs** and **carpe** especially apt for an ancient Roman audience? Why should we not translate **carpe** as “seize”? What common poetic figure is employed in the phrase **invida aetās**, and how is its effect intensified by the word order?

## GRAMMATICA

**Verba**: Make separate lists of all the gerunds in the chapter’s readings, and all the gerundives, and then identify the specific syntactical usage of each.

## CAPVT XL

# The Imperative to Love, Some of Life's Celebrations, and the Augustan Legacy to Rome

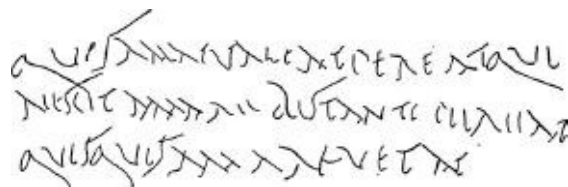
Among this final chapter's dicta is a question central to the action of Vergil's *Aeneid*, whether the gods suffer from the human stain of wrath; on a lighter note you'll read a wrathy poem by Catullus saluting a woman who lacked all the charms his beloved Lesbia possessed. The chapter's inscriptions include: a verse graffito wishing all lovers well and cursing any who stand in their way; a dipinto celebrating the landslide victory of a Pompeian politico; and another Vindolanda tablet, this one an autographed invitation to an army wife's birthday party—possibly the oldest surviving document in Latin bearing a woman's handwriting. Even emperors celebrated birthdays, as we see from a greeting sent by the younger Pliny to Trajan, and from the monarch's terse reply. It was during the same emperor's reign that the angry satirist Juvenal conceded, fearing retaliation, that he could safely wage his war of words only against the dead. The principate Trajan inherited had been bequeathed to him and his political forbears ultimately by Augustus, Rome's first **princeps**, excerpts from whose chronicle of imperial achievements conclude this chapter and our book.

**Grammatica nova:** The uses of **-ne**, **num**, and **nōne** in direct questions; fear clauses; genitive and ablative of description.

## INSCRIPTIONES

### Love and Let Love

QVIS AMAT VALEAT PEREAT QUI NESCIAM AMARE BIS TANTO PEREAT  
QVISQVIS AMARE VETAT



QVIS AMAT VALEAT PEREAT QUI NESCIAM AMARE BIS TANTO PEREAT  
QVISQVIS AMARE VETAT

*Graffito from the house of Lucius Caecilius Jucundus, Pompeii,  
Italy (CIL 4.4091)*

Mathew Olkovikas (from *CIL*)

<Quis>quis amat valeat; pereat quī nescit amāre.  
Bis tantō pereat quisquis amāre vetat.

*CIL* 4.4091: This graffito, from the house of Lucius Caecilius Jucundus at Pompeii, is at once an encomium to love and a curse on the unloving. With the restoration **quisquis** for **quis**, which was clearly intended in the opening line, the text is a perfect elegiac couplet; for the opening **quisquis amat**, seen in a number of other Pompeian graffiti, see “Once Burned, Twice Shy,” Capvt XXXIV.

**bis**, adv., *twice; to twice the degree, doubly*; “binomial,” “bifurcate.”—**tantō**, idiom, *by as much*.—**vetō** (1), *to forbid, prohibit; reject*; “veto.”

**Congratulations to the New Mayor!**

P • A Q V I V M • P R O C V L V M • I I V I R • I D • D • R • P •  
V N I V E R [ . . . ] • P O M P E I A N I F E C E R V N T

Paquium Proculum ((duum))vir(um) i(ūre) d(īcundō), d(ignum) r(eī) p(ū  
blica), ūniver[sī] Pompeiānī fēcērunt.



*Dipinto from the amphitheater, Pompeii, Italy (CIL 4.1122)*  
Mathew Olkovikas (from *CIL*)

*CIL* 4.1122: We’ve seen lots of campaign ads from Pompeii; here’s a dipinto actually announcing a WINNER—Publius Paquius Proculus, one of the new



duumvirs and a well-connected politico. Maybe the person who painted this notice didn't vote for the guy—in any case he seems, to judge from his use of the punctum, to have thought the new duumvir's name was P. (Publius) Aquius, not Paquius!

**iūre dīcundō:** if you do not recall the meaning of this formula, see “To a Son and Duumvir,” Capvt XXXIX.—**ūniversus, -a, -um**, *the whole of, entire; as a group, united; pl., all without exception*; “universality” the suggestion is that Proculus won by a landslide!—**Pompeiānus, -a, -um**, *at/ of Pompeii, Pompeian*.

## The Vindolanda Tablets: A Birthday Invitation

*Leaf 1, front:*

CL • SEVERA LEPIDINAE  
[.....]L[...]TEM  
III IDVS SEPTEMBR[...]S SOROR AD DIEM SOLLEMNEM NATALEM  
MEVM ROGO LIBENTER FACIAS VT VENIAS AD NOS IVCVNDIOREM  
MIHI

*Leaf 2, front:*

...] INTERVENTV TVO FACTVRA SI  
A[...]S  
CERIAL[...]VVM SALVTA AELIVS MEVS [...  
ET FILIOLVS SALVTANT  
SPERABO TE SOROR  
VALE SOROR ANIMA  
MEA ITA VALEAM  
KARISSIMA ET HAVE

*Leaf 2, back:*

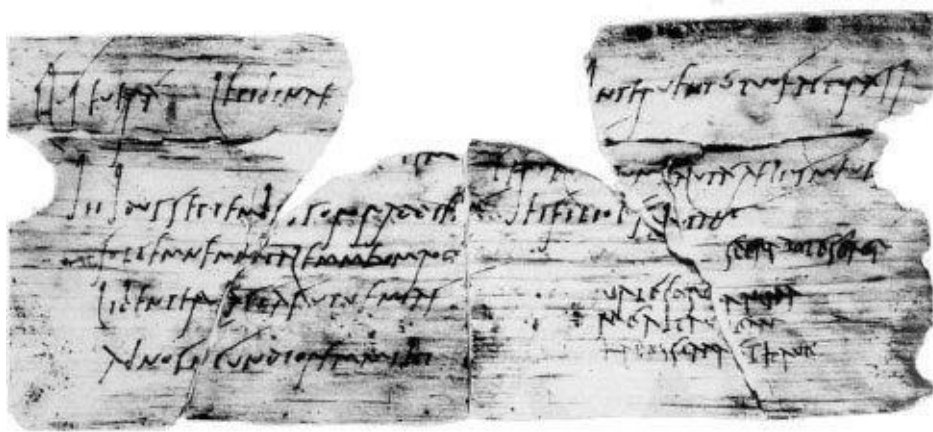
SVLPICIAE LEPIDINAE  
CERIALIS  
A S[...]VERA

Cl(audia) Sevēra Lepidīnae [suae sa]l[ū]tem. III Idūs Septembr[ē]s, soror, ad diem sollemnem nātālem meum rogō libenter faciās ut veniās ad nōs, iūcundiō rem mihi [diem] interventū tuō factūra, sī a[deri]s. Cerial[em t]uum salūtā Aelius meus [eum] et filiōlus salūtant. *Spērābō tē, soror. Valē, soror, anima mea, ita valeam, kārissima, et havē.* Sulpiciae Lepidīnae Cerialis ā S[e]vērā.

*Vindolanda tablet 291:* Claudia Severa invites Sulpicia Lepidina, wife of Cerialis, to her birthday party on September 11th; as we know from other tablets, Lepidina's husband was Flavius Cerialis, garrison commander, and Severa was the wife of Aelius Brocchus, prefect of a nearby fort. The letter is written on two leaves of a wooden diptych, and on the back of the second leaf (which, when folded over, would be on the outside) is the address. Most of the letter and the address are in one hand, doubtless written out by Severa's scribe, but the closing sentences, printed above in italics, are in a second hand, almost certainly Severa's own, as we have other letters composed by her (tablets 292–293) in which she similarly writes a personal note at the end; along with some of the graffiti we have seen from Pompeii, these letters are the earliest extant specimens of a woman's handwriting in Latin. For other selections from the tablets, see Capita XXII, XXV, XXXII, and XXXVIII.

**salūtem:** sc. **dīcit.**—**III Idūs Septembrēs:** for the Roman dating system, see “Gladiators, Wild Animal Hunts, and...‘Air Conditioning’,” Capvt XXIX. —**soror:** a term commonly used for a close female friend.—**sollemnis, -e,** *solemn, ceremonial; celebratory, festive.*—**nātālis, -e,** *of/ relating to birth; “post-natal,” “native.”*—**libenter:** more logically with **rogō** than **faciās.**—**rogō ...faciās:** **ut** sometimes introduces the subjunct., sometimes not.—**facere (ut),** idiom, *to see to it that,* + subjunct. in a NOUN CLAUSE OF RESULT (for the construction, cf. “Cicero Writes to His Wife,” Capvt XXXVII.—**interventus, -ū s, m.,** *arrival; “intervention.”*—**factūra:** here, as often, the fut. act. partic. is used to indicate purpose.—**adsum, adesse, adfuī, adfutūrum,** *to be near, be present.*—**salūtō** (1), *to greet; “salute,” “salutation.”*—**filiōlus:** DIMINUTIVE of **filius,** = *little....*—**anima:** a common term of endearment.—**ita valeam:** an idiomatic usage qualifying the truthfulness of Severa's declaration that Lepidina is her very dear friend, *so may I be well,* something like our idiom “so help me, God.”—**kārissima:** = **cārissima.**—**avē (havē),** interj., *greetings, hail;* seemingly unusual at the end of a letter, but here of course Severa is appending a personal “p.s.” to what her scribe has written, so a closing “hey” is quite in order.—**Ceriā**

**lis:** i.e., **uxōrī Ceriālis**; a common gen. case usage.



*Vindolanda tablet 291, second century A.D., Vindolanda (near modern Chesterholm), Great Britain*  
© The Vindolanda Trust

**QUAESTIO:** What numerous insights into life at a Roman frontier outpost does this letter provide?

## **PRŌVERBIA ET DICTA**

1. Hicine vir, patriae nātus, usquam nisi in patriā moriētur? (Cicero *Mil.* 38.104: **hicine** = **hicne**; **-i-** was regularly added to **hic** when **-ne** was suffixed.—**usquam**, adv., *in any place, anywhere*.)
2. Vereor nē, dum minuere velim labōrem, augeam. (Cicero *Leg.* 1.4.12: **augeō**, **augēre**, **auxī**, **auctum**, *to increase, expand; strengthen; “augmentation,” “auction.”*)
3. “Num cēnā comessā,” inquit, “vēnimus?” (Varro *Rust.* 1.2.11: **comedō**, **comesse**, **comēdī**, **comes[s]um**, *to eat up completely, finish eating; “comestible”* i.e., “Yikes—are we too late for dinner?”)
4. Nōne is generōsissimus quī optimus? (Quintilian *Inst.* 5.11.4: **generōsus**, **-a**, **-um**, *of noble birth; noble-spirited; “generosity,” “generous.”* What verb is to be understood in each clause?)
5. Quid magis est saxō dūrum, quid mollius undā? Dūra tamen mollī

saxa cavantur aquā. (Ovid *Ars Am.* 1.475–76: **mollis**, -e, soft; easy, gentle; “emollient.”—**unda**, -ae, f., wave [of the sea]; stream, river; “undulation,” “redound.”—**cavō** [1], to make concave, hollow out; cut through; “cavern,” “cavity.”)

6. Verēmur nē parum hic liber mellis et absinthi ī multum habēre videātur (Quintilian *Inst.* 3.1.5: **parum** = **parvum**.—**mel**, **mellis**, n., honey; “mellisonant.”—**absinthium**, -ī, n., wormwood, or its bitter-tasting extract *absinthe*, which was used, like honey, in flavoring wine. Can you identify the CHIASMUS, and its purpose?)
7. Num tibi cum faucēs ūrit sitis, aurea quaeris pōcula? (Horace *Sat.* 1.2.114–115: **faucēs**, **faucium**, f. pl., throat, gullet; “faucal.”—**ūrō**, **ūrere**, **ussī**, **ustum**, to destroy by fire, burn; “combustible.”—**sitis**, **sitis**, f., thirst.—**aureus**, -a, -um, golden; “auriferous.”—**pōcūm**, -ī, n., drinking vessel, cup; “potable,” “potion.”)
8. Nōne id flagitium’st tē aliīs cōnsilium dare, forīs sapere, tibi nōn posse tē auxiliārier? (Terence *Heaut.* 922–923: **flagitium**, -ī, n., disgrace; outrageous conduct; **flagitium’st** = **flagitium est**, a type of contraction common in spoken Lat. called PRODELISION.—**forīs**: i.e., in one’s public life.—**auxilior**, **auxiliārī**, **auxiliātus sum**, + dat., to be helpful [to], help; “auxiliary” the infin. ending -ārier was an older, alternate form for -ārī.)
9. Saepe tacēns vōcem verbaque vultus habet. (Ovid *Ars Am.* 1.574.)
10. Domina omnium et rēgīna ratiō. (Cicero *Tusc. Disp.* 2.47.)
11. Famulātur dominus, ubi timet quibus imperat. (Publilius *Sent.*: **famulor**, **famulārī**, **famulātus sum**, to be a servant/ slave; “family,” “familiar.”)
12. Quālis dominus, tālis et servus. (Petronius *Sat.* 58: **quālis**, -e, [of] what kind, what sort; correlative with **tālis**, [of] whatever sort...of such sort; “quality,” “qualify.”)
13. Lītore quot conchae, tot sunt in amōre dolōrēs. (Ovid *Ars Am.* 2.519: **concha**, -ae, f., mollusc, shellfish; seashell; “conch.”)
14. Nihil enim est tam angustī animī tamque parvī quam amāre dīvitiās. (Cicero *Off.* 1.68: **tam**: i.e., so characteristic of.—**angustus**, -a, -um, narrow, limited.)
15. Āit Dominus ad Cain, “Ubi est Abel, frāter tuus?” quī respondit, “Nesciō—num custōs frātris meī sum?” (Genesis 4.9: **Cain...Abel**: Cain and Abel, the sons of Adam and Eve, according to the account in Genesis 4.1–16.—**custōs**, **custōdis**, m., guardian, protector; guard, watchman; “custody,” “custodial.”)

16. Tantaene animīs caelestibus īrae? (Vergil *Aen.* 1.11: **caelestis**, -e, *of/ in/ from the sky; dwelling in heaven, of the gods, divine*; “celestial,” “Celeste.”)

## LITTERĀTRĀ

### The Dangers of Writing Satire

“Ēnse velut strictō quotiēns Lūcīlius ardēns  
īnfremuit, rubet audītor cui frīgida mēns est

165

crīminibus, tacitā sūdant praecordia culpā:  
inde īra et lacrimae. Tēcum prius ergo volūtā  
haec animō ante tubās: galeātum sēro duellī  
paenitet.” Experiar quid concēdātur in illōs  
quōrum Flāminiā tegitur cinis atque Latīnā.

170

Juvenal *Sat.* 1.165–171: Juvenal (Decimus Junius Juvenalis, ca. A.D.. 60–130) is one of the most widely read and influential of Roman writers. The author of 16 satires in six volumes, all in dactylic hexameter, Juvenal assumed in his earliest work a tone of **īra** and **indignātiō** that represented a counter balance to the more genial satires of his Augustan predecessor Horace. In this passage from the conclusion of his programmatic first satire, an imaginary interlocutor warns him against the dangers of satirizing persons alive, powerful, and proud, as the early republican satirist Lucilius (ca. 180–101 B.C.) was credited with having done. Juvenal responds in a deliberately “unheroic” manner typical of his handling of satire as anti-epic. **ēnsis**, **ēnsis**, m., *sword*.—**velut**, conj., *as if, like*.—**stringō**, **stringere**, **strīnxī**, **strictum**, *to bind fast, secure; bare, unsheathe*; “stringent,” “strict.”—**quotiēns**, adv., *as often (as), whenever*; “quotient.”—**ardēns**, gen. **ardentis**, *flaming, burning; intense, passionate*; “ardent.”—**īnfremō**, **īnfremere**, **īnfremuī**, *to cry out angrily, roar, bellow*.—**rubeō**, **rubēre**, *to be red, turn red* (as a sign of shame or modesty); “rubescent,” “ruby.”—**audītor**: a reminder that Roman poetry was composed to be read aloud to a listening audience.—**frīgīdus**, -a, -um, *cold, chilly; lacking in passion, unresponsive*;

“refrigerant.”—**crīmen, crīminis**, n., *charge, accusation; misdeed, crime*; “incriminating.”—**tacitus, -a, -um**, *silent; unspoken; secret, hidden*; “tacit,” “taciturn.”—**sūdō** (1), *to sweat*; “exude,” “exudate.”—**praecordia, -ōrum**, n. pl., *vital organs; heart, breast (as seat of emotions)*; “coronary,” “discord.”—**inde**, adv., *thence, from that place; therefore; then*.—**ergō**, adv. and conj., *therefore*.—**volutō** (1), *to roll, turn; turn over in one’s mind, consider*; “volute,” “involve.”—**tuba, -ae**, f., *trumpet (used for giving military signals)*.—**galeātus, -a, -um**, *wearing a (military) helmet, helmeted*.—**sērō**, adv., *at a late time; too late*.—**duellī**: archaic for **bellī**.—**paenitet**, impers. verb, *it is a source of regret (for someone, acc.) because of (something, gen.), = (someone) regrets (something)*; “penitent,” “penance.”—**concēdō, concēdere, concessī, concessum**, *to yield, grant, concede; permit, allow*; “concession.”—**Flāminius, -a, -um**, *of Flaminus, Flaminian*; here sc. **viā**, i.e., the great northern highway leading out of Rome to Ariminum (modern Rimini), built by Gaius Flaminus during his censorship in 220 B.C.—**tegō, tegere, tēxī, tēctum**, *to cover, hide, protect*; “protection.”—**cinis, cineris**, m./ f., *residue from a fire, ashes*; “incinerate.”—**Latīnus, -a, -um**, *of Latium, Latin*; sc. **viā**, a major highway leading south from Rome, ultimately merging with the Via Appia; both the Latin and Flaminian highways were lined with tombs of the once rich and powerful just outside Rome’s city walls.

**QUAESTIŌNĒS:** Discuss the physiological imagery employed in describing the response of the **audītor** to Lucilius’ satire. Comment in specific detail on the epic, and anti-epic, imagery in the passage; consider more generally similarities and differences in the purposes of epic poets and satiric poets.



*Tombs along the Via Latina*  
Giorgio Clementi

**To an Utterly Unlovely Lady**

Salvē, nec minimō puella nāsō nec bellō pede  
nec nigrīs ocellīs nec longīs digitīs  
nec ōre siccō nec sānē nimis ēlegante linguā,  
dēcoctōris amīca Fōrmiānī.  
Tēn prōvincia nārrat esse bellam?

5

Tēcum Lesbia nostra comparātur?  
Ō saeculum īnsapiēns et īnfacētum!

Catullus *Carm.* 43: Some folks are comparing this lady's charms with those of Catullus' girlfriend Lesbia—no way, says he! Meter: hendecasyllable.

**niger, -gra, -grum**, *black, dark*; “negritude.”—**ocellus**: DIMINUTIVE of **oculus**.—**siccus, -a, -um**, *free from moisture, dry*; “dessicated.”—**sānē**, *adv., certainly, truly*.—**ēlegāns**, *gen. ēlegantis, refined, cultivated; graceful, elegant*.—**dēcoctor, dēcoctōris**, *m., debtor, bankrupt*; “concoct.”—**Fōrmiānus, -a, -um**, *of/ from Formiae, a city on the coast of Latium; the prodigal alluded to here was most likely Mamurra, Julius Caesar's chief engineer in Gaul and a man whose profligacy Catullus satirized in several other poems, and his “inelegant” amīca was the woman called Ameana in poem 41*.—**tēn**: = **tēne**; the final **-e** was often dropped from the suffix **-ne**, in speech and in spelling.—**prōvincia, -ae**, *f., province, here probably Gaul*.—**comparō** (1), *to place together, pair (with); compare*; “comparable.”—**saec(u)lum, -ī**, *n., generation, age; present time, modern generation*; “secular.”—**īnsapiēns (īnsipiēns)**, *gen. īnsapientis, lacking taste; not wise, foolish*; “insipid.”—**īnfacētus, -a, -um**, *lacking wit/ intelligence, humorless*; “facetious.”

**QUAESTIŌNĒS**: Discuss the poem's structure—how do the first five lines differ in design and function from the last three? Comment on the poet's use of ANAPHORA, and how he employs word order to intensify its effect, in both the opening sentence and in verses 6–7. In view of **ōre siccō** in 3, what rather

unlovely double entendre may be intended by **linguā** in 4? Catullus chooses to describe the nameless woman by describing the qualities she does not have rather than those she does; what are the purposes and effects of this strategy?—how does this compare with his characterization of the **saeculum** in the poem’s closing verse?

## “Happy Birthday” to the Emperor, and His Majesty’s Reply

C. Plīnius Trāiānō imperātōrī

Optō, domine, et hunc nātālem et plūrimōs aliōs quam fēlicissimōs agās; aeternāque laude flōrentem virtūtis tuae glōriam, et incolumis et fortis, aliīs super alia operibus augēbis.

Trāiānus Plīniō

Agnōscō vōta tua, mī Secunde cārissime, quibus precāris ut plūrimōs et fēlicissimōs nātālēs flōrente statū reī pūblicae nostrae agam.

Pliny *Ep.* 10.88–89: In this brief exchange the younger Pliny sends birthday greetings to Trajan (Marcus Ulpius Traianus, born Sep. 18, A.D. 53, emperor 98–117), who in turn dispatched a brief and perfunctory acknowledgment. Pliny could be quite effusive, whereas the emperor, as we see here, was a man of few words. These two letters, like most of the correspondence with Trajan, collected in book 10 of the *Epistles* and published posthumously, date to the period of Pliny’s governorship in the province of Bithynia, ca. 110–112.

**optō** (1), *to wish, hope*; “opt,” “option,” “optative” here governing the JUSSIVE NOUN CLAUSE, (**ut**) **agās**.—**aeternus**, -a, -um, *through the ages, eternal*; “eternity.”—**flōrēns**, gen. **flōrentis**, *flowering; prospering, flourishing*; “floret,” “florist.”—**incolumis**, -e, *unharméd, safe*.—**super**, prep. + acc., *above, over; beyond; upon*; “superiority,” “superfluous” **aliīs super alia**, i.e., with new added to old.—**agnōscō**, **agnōscere**, **agnōvī**, **agnitum**, *to recognize; acknowledge*.—**vōtum**, -ī, n., *vow*; *hope, wish*; “votary,” “vote,” “votive.”—**Secunde**: Pliny’s cognomen was **Secundus**.—**precōr**, **precārī**, **precātus sum**, *to ask (for), pray*; “prayer,” “imprecation.”—**status**, -ūs, m., *standing (position); (physical) state, condition*; “status.”



## The Achievements of the Emperor Augustus

Annōs undēvīgintī nātus, exercitum prīvātō cōnsiliō et prīvātā impēnsā comparāvī, per quem rem pūblicā ā dominātiōne factiōnis oppressam in lībertātem vindicāvī. Propter quae senātus dēcrētīs honōrificīs in ōrdinem suum mē adlēgit, Gāiō Pānsā et Aulō Hirtiō cōsulibus, cōsulārem locum sententiae dīcendae tribuēns, et imperium mihi dedit. Rēs pūblica nē quid dētrīmentī caperet, mē propraetōre simul cum cōsulibus, providēre iussit. Populus autem e ōdem annō mē cōsulem, cum cōsul uterque bellō cecidisset, et triumvirum re ī pūblīcae cōstituendae creāvit. Quī parentem meum trucīdāvērunt, eōs in exilium expulī, iūdicīīs lēgitīmīs ultus eōrum facinus, et postea bellum ī nferentīs reī pūblīcae vīcī bis aciē. Bella terrā et marī cīvīlia externaque tōtō in orbe terrārum saepe gessī, victorque omnibus veniam petentibus cīvibus pepercī. Externās gentēs, quibus tūtō ignōscī potuit, cōservāre quam excīdere māluī.

Augustus *Res Gestae* 1–3: Among several documents Augustus left in the care of the Vestal Virgins to be read in the Senate after his death was a selective, but historically important account of his achievements as Rome’s first emperor (31 B.C.–A.D. 14); although the chronicle, known from its ancient title as the **Rēs Gestae Divī Augustī** (“Accomplishments of the Divine Augustus”), survives only in inscriptional copies, not in the manuscript tradition, it is nevertheless included here among our concluding literary selections because of its substantial nature (the full text runs to more than 2,500 words) and the fact that it was indeed written by Augustus for copying and wide distribution in much the same way as more conventional texts. We can reconstruct the document from three of the doubtless many inscribed copies that were set up throughout the empire; the most substantial copy included a Greek translation and was posted on the Temple of Rome and Augustus in Ancyra (modern Ankara), in the province of Galatia. The excerpt presented here is from the opening three paragraphs (based chiefly on the text as restored and edited by P.A. Brunt and J.M. Moore); the emperor concluded his chronicle with an indication of its date of composition: **cum scrīpsī haec, annum agēbam septuagēsumum** (70th) **sextum**. For more on Augustus’ reign, see “The Augustan Peace,” Capvt XXXI.

**annōs...nātus:** standard form for indicating a person’s age; we would say “at the age of...,” but what is the lit. translation? Octavian, the future Augustus, was born Sep. 23, 63 B.C.—**prīvātus**, **-a**, **-um**, *private* (not public), *one’s own*,

personal.—**impēnsa**, -ae, f., cost, outlay, expense.—**comparō** (1), to prepare, make ready; gather, acquire; a homonym of the verb **comparō** in the Catullus poem above.—**dominātiō**, **dominātiōnis**, f., rule, domination.—**factiō**, **factiōnis**, f., action of making, producing; group of proponents, faction.—**vindicō** (1), to avenge; champion; “vindicate.”—**dēcrētum**, -ī, n., decree.—**honōrificus**, -a, -um, that does honor, honorary.—**ōrdō**, **ordinis**, m., row, line; order, rank, class; “ordinal,” “coordinate.”—**adlegō**, **adlegere**, **adlēgī**, **adlēctum**, to elect, admit; the senate action mentioned here was supported by Cicero, who the next year fell victim to Octavian’s and Marc Antony’s proscriptions.—**Gāiō Pānsā et Aulō Hirtiō cōsulibus**: on dating years in the Roman calendar by the names of the consuls, see notes to “Bringing Water to Rome,” Capvt XXXIX; Gaius Pansa and Aulus Hirtius were consuls in 43 B.C.—**cōsulāris**, -e, of a consul, consular; **cōsulārem...dīcendae**: though holding the lower office of praetor, Octavian was granted equal voice in the senate with the consuls.—**tribuō**, **tribuere**, **tribuī**, **tribūtum**, to share, apportion; grant, bestow; “attribute.”—**dē trīmentum**, -ī, n., loss, harm; “detriment” the senate’s emergency decree authorized Octavian and the two consuls to lead an army against Marc Antony.—**prōpraetor**, **prōpraetōris**, m., *propraetor*, usually a leadership post in the provinces held after service as praetor.—**simul**, adv., in company, together; at the same time; “simultaneous.”—**prōvideō**, **prōvidēre**, **prōvidī**, **prōvīsum**, to foresee, see to, provide; “provident.”—**uterque**, **utroque**, **utrumque**, each (of the two).—**triumvir**, -ī, m., *triumvir*, one of a three-man coalition for governing the state; though Antony’s forces were defeated, both Hirtius and Pansa had been killed, and just a few months later Octavian, in a political about-face he naturally does not mention here, entered into a compact with Antony and his ally Marcus Aemilius Lepidus, to take control of the government.—**cōstituō**, **cōstituere**, **cōstituī**, **cōstitūtum**, to found, establish; stabilize, set in order; “constitution,” “reconstitute.”—**parentem**: i.e., Julius Caesar, Octavian’s great-uncle and adoptive father.—**trucidō** (1), to slaughter (animals); kill (humans) in a savage manner, butcher.—**exilium**, -ī, n., exile.—**lēgitimus**, -a, -um, legal, legitimate.—**ulcīscor**, **ulcīscī**, **ultus sum**, to avenge, punish for wrong-doing.—**facinus**, **facinoris**, n., deed, act; misdeed, crime.—**īnferō**, **īnferre**, **intulī**, **illātum**, to bring in/ on, serve; bring against; “inference” **īnferentis**: acc. pl. modifying **eōs**.—**aciēs**, -eī, f.; sharp edge; (line of) battle.—**cīvīlis**, -e, of/ affecting (one’s fellow) citizens; civil, civic.—**externus**, -a, -um, outside, external; foreign.—**orbis**, **orbis**, m., circle, sphere; **orbis terrārum**, idiom, the world, earth; “orb,” “orbital.”—**victor**, **victōris**, m., conqueror, victor.—**venia**, -ae, f., kindness, favor; pardon, forgiveness; “venial.”—**tūtō**, adv., without risk of harm, safely; “tutelage,” “tutor.”—**potuit**: impers., it was possible.—**excīdō**,

**excīdere, excīdī, excīsum,** *to cut out; destroy; “excise,” “excision.”*



*The “Prima Porta Augustus,” marble statue of the emperor, possibly from a bronze original, found at Prima Porta, near Rome, late first century B.C. or early first century A.D.. Braccio Nuovo, Museo Chiaramonti, Vatican Museums, Vatican State  
Alinari / Art Resource, NY*

## **GRAMMATICA**

**Verba:** Identify all the subjunctive verbs employed in fear clauses, and transform all active forms to passive and passives to active; check your

transformations by consulting the **Summārium Fōrmārum** appendix.

**Nōmina:** List all nouns employed as genitives and ablatives of description.

**Quaestiōnēs:** Identify all interrogative sentences and indicate which expect an affirmative answer, which expect a negative answer, and which are neutral.

# SVMMARIVM FORMARVM

## NOUNS—DECLENSIONS

### First

porta, -ae

f., *gate*

#### Sg.

N.: port-a

G.: port-ae

D.: port-ae

A.: port-am

Ab.: port-ā

#### Pl.

N.: port-ae

G.: port-ārum

D.: port-īs

A.: port-ās

Ab.: port-īs

### Second:

amīcus, -ī

m., *friend*

N: amīc-us<sup>1</sup>

G.: amīc-ī

D.: amīc-ō

A.: amīc-um

Ab.: amīc-ō

N.: amīc-ī

G.: amīc-ōrum

D.: amīc-īs

A.: amīc-ōs

Ab.: amīc-īs

puer, -ī

m., *boy*

N.: puer

G.: puer-ī

D.: puer-ō

A.: puer-um

Ab.: puer-ō

N.: puer-ī

G.: puer-ōrum

D.: puer-īs

A.: puer-ōs

Ab.: puer-īs

ager, -grī

m., *field*

**Sg.**

N.: ager

G.: agr-ī

D.: agr-ō

A.: agr-um

Ab.: agr-ō

**Pl.**

N.: agr-ī

G.: agr-ōrum

D.: agr-īs

A.: agr-ōs  
Ab.: agr-īs

dōnum, -ī  
n., *gift*

**Sg.**  
N.: dōn-um  
G.: dōn-ī  
D.: dōn-ō  
A.: dōn-um  
Ab.: dōn-ō

**Pl.**  
N.: dōn-a  
G.: dōn-ōrum  
D.: dōn-īs  
A.: dōn-a  
Ab.: dōn-īs

**Third**  
rēx, rēgis  
m., *king*

**Sg.**  
N.: rēx  
G.: rēg-is  
D.: rēg-ī  
A.: rēg-em  
Ab.: rēg-e

**Pl**  
N.: rēg-ēs  
G.: rēg-um  
D.: rēg-ibus  
A.: rēg-ēs  
Ab.: rēg-ibus

corpus, -ori  
n., *body*

**Sg.**

N.: corpus  
G.: corpor-is  
D.: corpor-ī  
A.: corpus  
Ab.: corpor-e

**Pl.**

N.: corpor-a  
G.: corpor-um  
D.: corpor-ibus  
A.: corpor-a  
Ab.: corpor-ibus

cīvis, -is  
m., *citizen*

**Sg.**

N.: cīv-is  
G.: cīv-is  
D.: cīv-ī  
A.: cīv-em  
Ab.: cīv-e

**Pl.**

N.: cīv-ēs  
G.: cīv-ium  
D.: cīv-ibus  
A.: cīv-ēs  
Ab.: cīv-ibus

**Third (I-Stems):** urbs, -is  
f., *city*

**Sg.**

N.: urb-s  
G.: urb-is



*D.:* urb-ī

*A.:* urb-em

*Ab.:* urb-e

**Pl.**

*N.:* urb-ēs

*G.:* urb-ium

*D.:* urb-ibus

*A.:* urb-ēs

*Ab.:* urb-ibus

mare, -is

n., *sea*

**Sg.**

*N.:* mar-e

*G.:* mar-is

*D.:* mar-ī

*A.:* mar-e

*Ab.:* mar-ī

**Pl.**

*N.:* mar-ia

*G.>:* mar-ium

*D.:* mar-ibus

*A.:* mar-ia

*Ab.:* mar-ibus

frūctus, -ūs

m., *fruit*

**Sg.**

*N.:* frūct-us

*G.:* frūct-ūs

*D.:* frūct-uī

*A.:* frūct-um

*Ab.:* frūct-ū

**Pl.**

frūct-ūs  
frūct-uum  
frūct-ibus  
frūct-ūs  
frūct-ibus

cornū, -ūs  
n., *horn*

**Sg.**

N.: corn-ū  
G.: corn-ūs  
D.: corn-ū  
A.: corn-ū  
Ab.: corn-ū

**Pl.**

N.: corn-ua  
G.: corn-uum  
D.: corn-ibus  
A.: corn-ua  
Ab.: corn-ibus

**Fifth**

diēs, -ēī  
m., *day*

**Sg.**

N.: di-ēs  
G.: di-ēī  
D.: di-ēī  
A.: di-em  
Ab.: di-ē

**Pl.**

N.: di-ēs  
G.: di-ērum  
D.: di-ēbus  
A.: di-ēs

Ab.: di-ēbus

Vīs is irregular: Sg., N., vīs, G. (vīs), D. (vī), A. vim. Ab. vī Pl., N. vīrēs, G. vīrium, D. vīribus, A. vīrēs, Ab. vīribus.

## ADJECTIVES—DECLENSIONS

### First and Second Declensions

#### Adjs. in -us, -a, -um

#### M. F. N. Singular

N.: magnus  
G.: magnī  
D.: magnō  
A.: magnum  
Ab.: magnō

N.: magna  
G.: magnae  
D.: magnae  
A.: magnam  
Ab.: magnā

N.: magnum  
G.: magnī  
D.: magnō  
A.: magnum  
Ab.: magnō

#### Adjs. in -er, -era, -erum; -er, -ra, -rum

#### M. F. N.

#### Singular<sub>2</sub>

N.: līber

G.: līberī  
D.: līberō  
A.: līberum  
Ab.: līberō

N.: lībera  
G.: līberae  
D.: līberae  
A.: līberam  
Ab.: līberā

N.: līberum  
G.: līberī  
D.: līberō  
A.: līberum  
Ab.: līberō

## **Plural**

N.: magnī  
G.: magnōrum  
D.: magnīs  
A.: magnōs  
Ab.: magnīs

N.: magnae  
G.: magnārum  
D.: magnīs  
A.: magnās  
Ab.: magnīs

N.: magna  
G.: magnōrum  
D.: magnīs  
A.: magna  
Ab.: magnīs

## Singular<sup>2</sup>

N.: pulcher  
 G.: pulchrī  
 D.: pulchrō  
 A.: pulchrum  
 Ab.: pulchrō

N.: pulchra  
 G.: pulchrae  
 D.: pulchrae  
 A.: pulchram  
 Ab.: pulchrā

N.: pulchrum  
 G.: pulchrī  
 D.: pulchrō  
 A.: pulchrum  
 Ab.: pulchrō

## Third Declension

Two endings fortis, forte <i>brave</i>			Three endings acer, acris, acre <i>keen, severe</i>			One ending potēns <sup>3</sup> <i>powerful</i>			Comparatives <sup>5</sup> fortior, fortius <i>braver</i>		
M. & F.		N.	M. & F.		N.	M. & F.		N.	M. & F.		N.
<b>Sg.</b>											
N.	fortis	forte	acer	acris	acre	potēns		potēns	fortior		fortius
G.		fortis		acris			potentis			fortiōris	
D.		forti		acri			potenti			fortiōri	
A.	fortem	forte	acrem		acre	potentem		potēns	fortiōrem		fortius
Ab.		forti		acri			potenti			fortiōre	
<b>Pl.</b>											
N.	fortēs	fortia	acrēs		acria	potentēs		potentia	fortiōrēs		fortiōra
G.		fortium		acrium			potentium			fortiōrum	
D.		fortibus		acribus			potentibus			fortiōribus	
A.	fortēs <sup>4</sup>	fortia	acrēs <sup>4</sup>		acria	potentēs <sup>4</sup>		potentia	fortiōrēs		fortiōra
Ab.		fortibus		acribus			potentibus			fortiōribus	

<sup>3</sup> Present participles follow the declension of potēns except that they have -e in the ablative singular when used as genuine participles.

<sup>4</sup> For -is (acc. pl.) see Ch. 16.

<sup>5</sup> For irregular plūs see Ch. 27.

## PRONOUNS

## Demonstrative

hic, *this*

**M. F. N.**

**Sg.**

ille, *that*

*G.*

*D.*

*A.*

*Ab.*

**Sg.**

*N.:* hic

*G.:* huius

*D.:* huic

*A.:* A.: hunc

*Ab.:* hōc

**Pl.**

*N.:* hī

*G.:* hōrum

*D.:* hīs

*A.:* hōs

*Ab.:* hīs

**Sg.**

*N.:* haec

*G.:* huius

*D.:* huic

*A.:* hanc

*Ab.:* hāc

*N.:* hae

*G.:* hārum

*D.:* hīs

*A.:* hās

*Ab.: hīs*

*N.: hoc*

*G.: huius*

*D.: huic*

*A.: hoc*

*Ab.: hōc*

*N.: haec*

*G.: hōrum*

*D.: hīs*

*A.: haec*

*Ab.: hīs*

*N.: ille*

*G.: illīus*

*D.: illī*

*A.: illum*

*Ab.: illō*

*N.: illī*

*G.: illōrum*

*D.: illīs*

*A.: illōs*

*Ab.: illīs*

*N.: illa*

*G.: illīus*

*D.: illī*

*A.: illam*

*Ab.: illā*

*N.: illae*

*G.: illārum*

*D.: illīs*

*A.: illās*

*Ab.: illīs*

N.: illud  
G.: illīus  
D.: illī  
A.: illud  
Ab.: illō

N.: illa  
G.: illōrum  
D.: illīs  
A.: illa  
Ab.: illīs

### **Relative Interrogative<sup>6</sup> Intensive**

quī, *who, which* quis, *who?* ipse, *himself*, etc.

**Sg.**

N.: quī  
G.: cuius  
D.: cui  
A.: quem  
Ab.: quō

N.: quī  
G.: quōrum  
D.: quibus  
A.: quōs  
Ab.: quibus

N.: quae  
G.: cuius  
D.: cui  
A.: quam  
Ab.: quā

N.: quae  
G.: quārum  
D.: quibus



A.: quās  
Ab.: quibus

N.: quod  
G.: cuius  
D.: cui  
A.: quod  
Ab.: quō

N.: quae  
G.: quōrum  
D.: quibus  
A.: quae  
Ab.: quibus

N.: quis  
G.: cuius  
D.: cui  
A.: quem  
Ab.: quō

(Plural is same as that of relative.)

N.: quid  
G.: cuius  
D.: cui  
A.: quid  
Ab.: quō

N.: ipse  
G.: ipsīus  
D.: ipsī  
A.: ipsum  
Ab.: ipsō

N.: ipsī  
G.: ipsōrum

D.: ipsīis  
A.: ipsōs  
Ab.: ipsīs

N.: ipsa  
G.: ipsīus  
D.: ipsī  
A.: ipsam  
Ab.: ipsā

N.: ipsae  
G.: ipsārum  
D.: ipsīs  
A.: ipsās  
Ab.: ipsīs

N.: ipsum  
G.: ipsīus  
D.: ipsī  
A.: ipsum  
Ab.: ipsō

N.: ipsa  
G.: ipsōrum  
D.: ipsīs  
A.: ipsa  
Ab.: ipsīs

## PRONOUNS

### Demonstrative

*is, this, that, he, she, it idem, the same*

**M. F. N. M. F. N.**

**Sg.**

*N.*  
*G.*  
*D.*  
*A.*  
*Ab.*  
**Pl.**  
*N.*  
*G.*  
*D.*  
*A.*  
*Ab.*

*is*  
*eius*  
*eī*  
*eum*  
*eō*

*eī,iī*  
*eōrum*  
*eīs, iīs*  
*eōs*  
*eīs*

*ea*  
*eius*  
*eī*  
*eam*  
*eā*

*eae*  
*eārum*  
*eīs, iīs*  
*eās*  
*eīs*

*id*

eius

eī

id

eō

ea

eōrum

eīs, iīs

ea

eīs

īdem

eiusdem

eīdem

eundem

eōdem

eīdem, īdem

eōrundem

eīsdem

eōsdem

eīsdem

eadem

eiusdem

eīdem

eandem

eādem

eaedem

eārundem

eīsdem

eāsdem

eīsdem

idem

eiusdem

eīdem  
idem  
eōdem

eadem  
eōrundem  
eīsdem  
eadem  
eīsdem

### **Irregular Adjectives**[8](#) **Personal**[9](#) **Reflexive**[9](#)

sōlus, *alone, only* suī, *himself, herself, itself*

M. F. N. ego, I tū, you

**Sg.**

N.

G.

D.

A.

Ab.

**Pl.**

N.

G.

D.

A.

Ab.

sōlus  
sōlius  
sōlī  
solum  
sōlō

sōlī  
sōlōrum  
sōlīs  
sōlōs  
sōlīs

sōla  
sōlīus  
sōlī  
sōlam  
sōlā

sōlae  
sōlārum  
sōlīs  
sōlās  
sōlīs

sōlum  
sōlīus  
sōlī  
sōlum  
sōlō

sōla  
sōlōrum  
sōlīs  
sōla  
sōlīs

ego  
meī  
mihi  
mē  
mē

nōs  
{ nostrum  
nostrī  
nōbīs  
nōs

nōbīs

tū

tuī

tibi

tē

tē

vōs

{ vestrum

vestrī

vōbīs

vōs

vōbīs

---

suī<sup>10</sup>

sibi

sē<sup>11</sup>

sē<sup>11</sup>

---

suī

sibi

sē<sup>11</sup>

sē<sup>11</sup>

## COMPARISON OF ADJECTIVES

### Positive

**Regular:** longus, -a, -um (*long*)

**Regular:** fortis, -e (*brave*)

**Regular:** fēlīx, gen. fēlīcis, (*happy*)

**Regular:** sapiēns, gen. sapientis (*wise*)

**Regular:** facilis, -e (*easy*)

**Regular:** līber, -era, -erum (*free*)

**Regular:** pulcher, -chra, -chrum (*beautiful*)

**Regular:** ācer, ācris, ācre (*keen*)

**Irregular:** bonus, -a, -um (*good*)

**Irregular:** magnus, -a, -um (*large*)

**Irregular:** malus, -a, -um (*bad*)

**Irregular:** multus, -a, -um (*much*)

**Irregular:** parvus, -a, -um (*small*)

**Irregular:** (prae, prō)

**Irregular:** superus, -a, -um (*that above*)

### **Comparative**

**Regular:** longior, -ius

**Regular:** fortior, -ius

**Regular:** fēlīcior, -ius

**Regular:** sapientior, -ius

**Regular:** facilior, -ius

**Regular:** līberior, -ius

**Regular:** pulchrior, -ius

**Regular:** ācrior -ius

**Irregular:** melior, -ius

**Irregular:** maior, -ius

**Irregular:** peior, -ius

**Irregular:**—, plūs

**Irregular:** minor, minus

**Irregular:** prior, -ius (*former*)

**Irregular:** superior, -ius

### **Superlative**

**Regular:** longissimus, -a, -um

**Regular:** fortissimus, -a, -um

**Regular:** fēlīcissimus, -a, -um

**Regular:** sapientissimus, -a, -um

**Regular:** facillimus, -a, -um

**Regular:** līberrimus, -a, -um

**Regular:** pulcherrimus, -a, -um

**Regular:** ācerrimus, -a, -um



**Irregular:** optimus, -a, -um  
**Irregular:** maximus, -a, -um  
**Irregular:** pessimus, -a, -um  
**Irregular:** plūrimus, -a, -um  
**Irregular:** minimus, -a, -um  
**Irregular:** prīmus, -a, -um  
**Irregular:** summus (suprēmus), -a, -um

## COMPARISON OF ADVERBS

### Positive

**Regular:** longē (*far*)  
**Regular:** fortiter (*bravely*)  
**Regular:** fēlīciter (*happily*)  
**Regular:** sapienter (*wisely*)  
**Regular:** facile (*easily*)  
**Regular:** līberē (*freely*)  
**Regular:** pulchrē (*beautifully*)  
**Regular:** ācriter (*keenly*)

**Irregular:** bene (*well*)  
**Irregular:** magnopere (*greatly*)  
**Irregular:** male (*badly*)  
**Irregular:** multum (*much*)  
**Irregular:** parum (*little*)  
**Irregular:** (prae, prō)  
**Irregular:** diū (*a long time*)

### Comparative

**Regular:** longius  
**Regular:** fortius  
**Regular:** fēlīcius  
**Regular:** sapientius  
**Regular:** facilius  
**Regular:** līberius  
**Regular:** pulchrius

**Regular:** ācrius

**Irregular:** melius

**Irregular:** magis

**Irregular:** peius

**Irregular:** plūs

**Irregular:** minus

**Irregular:** prius (*before*)

**Irregular:** diūtius

### **Superlative**

**Regular:** longissimē

**Regular:** fortissimē

**Regular:** fēlīcissimē

**Regular:** sapientissimē

**Regular:** facillimē

**Regular:** liberrimē

**Regular:** pulcherrimē

**Regular:** ācerrimē

**Irregular:** optimē

**Irregular:** maximē

**Irregular:** pessimē

**Irregular:** plūrimum

**Irregular:** minimē

**Irregular:** prīmum; prīmō

**Irregular:** diūtissimē

## **NUMERALS**

**Cardinals:** 1. ūnus, -a, -um

**Ordinals:** prīmus, -a, -um

**Roman Numerals:** I

**Cardinals:** 2. duo, duae, duo

**Ordinals:** secundus, alter

**Roman Numerals: II**

**Cardinals: 3. trēs, tria**

**Ordinals: tertius**

**Roman Numerals: III**

**Cardinals: 4. quattuor**

**Ordinals: quārtus**

**Roman Numerals: IIII; IV**

**Cardinals: 5. quīnque**

**Ordinals: quīntus**

**Roman Numerals: V**

**Cardinals: 6. sex**

**Ordinals: sextus**

**Roman Numerals: VI**

**Cardinals: 7. septem**

**Ordinals: septimus**

**Roman Numerals: VII**

**Cardinals: 8. octō**

**Ordinals: octāvus**

**Roman Numerals: VIII**

**Cardinals: 9. novem**

**Ordinals: nōnus**

**Roman Numerals: VIIII; IX**

**Cardinals: 10. decem**

**Ordinals: decimus**

**Roman Numerals: X**

**Cardinals: 11. ūndecim**

**Ordinals: ūndecimus**

**Roman Numerals: XI**

**Cardinals: 12. duodecim**

**Ordinals: duodecimus**

**Roman Numerals: XII**

**Cardinals: 13. tredecim**

**Ordinals: tertiusdecimus**

**Roman Numerals: XIII**

**Cardinals: 14. quattuordecim**

**Ordinals: quārtus decimus**

**Roman Numerals: XIII; XIV**

**Cardinals: 15. quīndecim**

**Ordinals: quīntus decimus**

**Roman Numerals:** XV

**Cardinals:** 16. sēdecim

**Ordinals:** sextus decimus

**Roman Numerals:** XVI

**Cardinals:** 17. septendecim

**Ordinals:** septimus decimus

**Roman Numerals:** XVII

**Cardinals:** 18. duodēvīgintī

**Ordinals:** duodēvīcēsimum

**Roman Numerals:** XVIII

**Cardinals:** 19. ūndēvīgintī

**Ordinals:** ūndēvīcēsimum

**Roman Numerals:** XVIII; XIX

**Cardinals:** 20. vīgintī

**Ordinals:** vīcēsimum

**Roman Numerals:** XX

**Cardinals:** 21. vīgintī ūnus, ūnus et vīgintī

**Ordinals:** vīcēsimum prīmus

**Roman Numerals:** XXI

**Cardinals:** 30. trīgintā

**Ordinals:** trīcēsimum

**Roman Numerals:** XXX

**Cardinals:** 40. quadrāgintā

**Ordinals:** quadrāgēsimum

**Roman Numerals:** XXXX, XL

**Cardinals:** 50. quīnquāgintā

**Ordinals:** quīnquāgēsimum

**Roman Numerals:** L

**Cardinals:** 60. sexāgintā

**Ordinals:** sexāgēsimum

**Roman Numerals:** LX

**Cardinals:** 70. septuāgintā

**Ordinals:** septuāgēsimum

**Roman Numerals:** LXX

**Cardinals:** 80. octōgintā

**Ordinals:** octōgēsimum

**Roman Numerals:** LXXX

**Cardinals:** 90. nōnāgintā

**Ordinals:** nōnāgēsimum

**Roman Numerals:** LXXXX; XC

**Cardinals:** 100. centum

**Ordinals:** centēsimus

**Roman Numerals:** C

**Cardinals:** 101. centum ūnus

**Ordinals:** centēsimus prīmus

**Roman Numerals:** CI

**Cardinals:** 200. ducentī, -ae, -a

**Ordinals:** ducentēsimus

**Roman Numerals:** CC

**Cardinals:** 300. trecentī

**Ordinals:** trecentēsimus

**Roman Numerals:** CCC

**Cardinals:** 400. quadringentī

**Ordinals:** quadringentēsimus

**Roman Numerals:** CCCC

**Cardinals:** 500. quīgentī

**Ordinals:** quīgentēsimus

**Roman Numerals:** D

**Cardinals:** 600. sescentī

**Ordinals:** sescentēsimus

**Roman Numerals:** DC

**Cardinals:** 700. septingentī

**Ordinals:** septingentēsimus

**Roman Numerals:** DCC

**Cardinals:** 800. octingentī

**Ordinals:** octingentēsimus

**Roman Numerals:** DCCC

**Cardinals:** 900. nōngentī

**Ordinals:** nōngentēsimus

**Roman Numerals:** DCCCC

**Cardinals:** 1000. mīlle

**Ordinals:** mīllēsimus

**Roman Numerals:** M

**Cardinals:** 2000. duo mīlia

**Ordinals:** bis mīllēsimus

**Roman Numerals:** MM

### Declension of Numerals

For the declension of **ūnus** see Ch. 9 or **sōlus** above.

For **duo**, **trēs**, and **mille** see Ch. 15.

The forms from **trecentī** through **nōngentī** are declined in the plural like **ducentī**, -ae, -a.

The ordinals are declined like **prīmus**, -a, -um.

The other forms are indeclinable.

### CONJUGATIONS 1–4

**Principal Parts:** 1st:laudō

**Principal Parts:** 2nd:moneō

**Principal Parts:** 3rd: agō

**Principal Parts:** 4th:audiō

**Principal Parts:** 3rd(-iō): capiō

laudāre

monēre

agere

audīre

capere

laudāvī

monuī

ēgī

audīvī

cēpī

laudātum

monitum

āctum

audītum

captum

### Indicative Active

**Present:** laudō

**Present:** laudās

**Present:** laudat

**Present:** laudāmus

**Present:** laudātis

**Present:** laudent

moneō

monēs

monet

monēmus

monētis

monent

agō

agis

agit

agimus

agitis

agunt

audiō

audīs

audit

audīmus

audītis

audiunt

capiō

capis

capit

capimus

capitis

capiunt

**Imperfect:** laudābam

**Imperfect:** laudābās

**Imperfect:** laudābat

**Imperfect:** laudābāmus

**Imperfect:** laudābātis

**Imperfect:** laudābant

monēbam

monēbās

monēbat

monēbāmus

monēbātis

monēbant

agēbam

agēbās

agēbat

agēbāmus

agēbātis

agēbant

audiēbam

audiēbās

audiēbat

audiēbāmus

audiēbātis

audiēbant

capiēbam

capiēbās

capiēbat

capiēbāmus

capiēbātis

capiēbant

**Future:** laudābō

**Future:** laudābis

**Future:** laudābit

**Future:** laudābimus

**Future:** laudābitis

**Future:** laudābunt



monēbō  
monēbis  
monēbit  
monēbimus  
monēbitis  
monēbunt

agam  
agēs  
aget  
agēmus  
agētis  
agent

audiam  
audiēs  
audiet  
audiēmus  
audiētis  
audient

capiam  
capiēs  
capiet  
capiēmus  
capiētis  
cipient

**Perfect:** laudāvī  
**Perfect:** laudāvistī  
**Perfect:** laudāvit  
**Perfect:** laudāvimus  
**Perfect:** laudāvistis  
**Perfect:** laudāvērunt

monuī

monuistī  
monuit  
monuimus  
monuistis  
monuērunt

ēgī  
ēgistī  
ēgit  
ēgimus  
ēgistis  
ēgērunt

audīvī  
audīvistī  
audīvit  
audīvimus  
audīvistis  
audīvērunt

cēpī  
cēpistī  
cēpit  
cēpimus  
cēpistis  
cēpērunt

**Pluperfect:** laudāveram  
**Pluperfect:** laudāverās  
**Pluperfect:** laudāverat  
**Pluperfect:** laudāverāmus  
**Pluperfect:** laudāverātis  
**Pluperfect:** laudāverant

monueram  
monuerā  
monuerat

monuerāmus  
monuerātis  
monuerant

ēgeram  
ēgerās  
ēgerat  
ēgerāmus  
ēgerātis  
ēgerant

audīveram  
audīverās  
audīverat  
audīverāmus  
audīverātis  
audīverant

cēperam  
cēperās  
cēperat  
cēperāmus  
cēperātis  
cēperant

**Future Perfect:** laudāverō  
**Future Perfect:** laudāveris  
**Future Perfect:** laudāverit  
**Future Perfect:** laudāverimus  
**Future Perfect:** laudāveritis  
**Future Perfect:** laudāverint

monuerō  
monueris  
monuerit  
monuerimus  
monueritis

monuerint

ēgerō

ēgeris

ēgerit

ēgerimus

ēgeritis

ēgerint

audīverō

audīveris

audīverit

audīverimus

audīveritis

audīverint

cēperō

cēperis

cēperit

cēperimus

cēperitis

cēperint

### **Principal Parts**

1st: laudō laudāre

monēre

laudāvī laudātum 2nd: moneō

agere

ēgī

āctum

monuī monitum 3rd: agō

4th: audiō

audīre

audīvī audītum 3rd (-iō): capiō

capere

cēpī captum

**Present** laudō

**Indicative Active**

moneō  
agō  
audiō capiō  
laudat  
monet  
agit  
audit capit  
laudās

### Subjunctive Active

**Present:** laudem  
**Present:** laudēs  
**Present:** laudet  
**Present:** laudēmus  
**Present:** laudētis  
**Present:** laudent

moneam  
moneās  
moneat  
moneāmus  
moneātis  
moneant

agam  
agās  
agat  
agāmus  
agātis  
agant

audiam  
audiās  
audiat  
audiāmus  
audiātis  
audiant

capiam

capiās  
capiat  
capiāmus  
capiātis  
capiant

**Imperfect:** laudārem  
**Imperfect:** laudārēs  
**Imperfect:** laudāret  
**Imperfect:** laudārēmus  
**Imperfect:** laudārētis  
**Imperfect:** laudārent

monērem  
monērēs  
monēret  
monērēmus  
monērētis  
monērent

agerem  
agerēs  
ageret  
agerēmus  
agerētis  
agerent

audīrem  
audīrēs  
audīret  
audīrēmus  
audīrētis  
audīrent

caperem  
caperēs  
caperet  
caperēmus  
caperētis  
caperent

**Perfect:** laudāverim  
**Perfect:** laudāverīs  
**Perfect:** laudāverit  
**Perfect:** laudāverīmus  
**Perfect:** laudāverītis  
**Perfect:** laudāverint

monuerim  
monuerīs  
monuerit  
monuerīmus  
monuerītis  
monuerint

ēgerim  
ēgerīs

ēgerit  
ēgerīmus  
ēgerītis  
ēgerint

audīverim  
audīverīs  
audīverit  
audīverīmus  
audīverītis  
audīverint

cēperim  
cēperīs  
cēperit  
cēperīmus  
cēperītis  
cēperint

**Pluperfect:** laudāvissem  
**Pluperfect:** laudāvissēs  
**Pluperfect:** laudāvisset  
**Pluperfect:** laudāvissēmus  
**Pluperfect:** laudāvissētis  
**Pluperfect:** laudāvissent

monuissē  
monuissēs  
monuisset  
monuissēmus  
monuissētis  
monuissent

ēgissem  
ēgissēs  
ēgisset  
ēgissēmus



ēgissētis  
ēgissent

audīvissem  
audīvissēs  
audīvisset  
audīvissēmus  
audīvissētis  
audīvissent

cēpissem  
cēpissēs  
cēpisset  
cēpissēmus  
cēpissētis  
cēpissent

### Present Imperative Active

laudā  
laudāte

monē  
monēte

age  
agite

audī  
audīte

cape  
capite

### Indicative Passive

**Present:** laudor

**Present:** laudāris(-re)

**Present:** laudātur

**Present:** laudāmur

**Present:** laudāminī

**Present:** laudantur

moneor

monēris(-re)

monētur

monēmur

monēminī

monentur

agor

ageris(-re)

agitur

agimur

agiminī

aguntur

audior

audīris(-re)

audītur

audīmur

audīminī

audiuntur

capior

caperis(-re)

capitur

capimur

capiminī

capiuntur

**Imperfect:** laudābar

**Imperfect:** laudābāris(-re)

**Imperfect:** laudābātur

**Imperfect:** laudābāmur

**Imperfect:** laudābāminī

**Imperfect:** laudābantur

monēbar

monēbāris(-re)

monēbātur

monēbāmur

monēbāminī

monēbantur

agēbar

agēbāris(-re)

agēbātur

agēbāmur

agēbāminī

agēbantur

audiēbar

audiēbāris(-re)

audiēbātur

audiēbāmur

audiēbāminī

audiēbantur

capiēbar

capiēbāris(-re)

capiēbātur

capiēbāmur

capiēbāminī

capiēbantur

**Future:** laudābor

**Future:** laudāberis(-re)

**Future:** laudābitur

**Future:** laudābimur

**Future:** laudābiminī

**Future:** laudābuntur

monēbor  
monēberis(-re)  
monēbitur  
monēbimur  
monēbiminī  
monēbuntur

agar  
agēris(-re)  
agētur  
agēmur  
agēminī  
agentur

audiar  
audiēris(-re)  
audiētur  
audiēmur  
audiēminī  
audientur

capiar  
capiēris(-re)  
capiētur  
capiēmur  
capiēminī  
ca ientur

**Perfect:** laudātus<sup>12</sup> sum

**Perfect:** laudātus es

**Perfect:** laudātus est

**Perfect:** laudātī sumus

**Perfect:** laudātī estis

**Perfect:** laudātī sunt

monitus sum

monitus es  
monitus est  
monitī sumus  
monitī estis  
monitī sunt

āctus sum  
āctus es  
āctus est  
āctī sumus  
āctī estis  
āctī sunt

audītus sum  
audītus es  
audītus est  
audītī sumus  
audītī estis  
audītī sunt

captus sum  
captus es  
captus est  
captī sumus  
captī estis  
captī sunt

**Pluperfect:** laudātus eram  
**Pluperfect:** laudātus erās  
**Pluperfect:** laudātus erat  
**Pluperfect:** laudātī erāmus  
**Pluperfect:** laudātī erātis  
**Pluperfect:** laudātī erant

monitus eram  
monitus erās  
monitus erat

monitī erāmus  
monitī erātis  
monitī erant

āctus eram  
āctus erās  
āctus erat  
āctī erāmus  
āctī erātis  
āctī erant

audītus eram  
audītus erās  
audītus erat  
audītī erāmus  
audītī erātis  
audītī erant

captus eram  
captus erās  
captus erat  
captī erāmus  
captī erātis  
captī erant

**Future Perfect:** laudātus erō  
**Future Perfect:** laudātus eris  
**Future Perfect:** laudātus erit  
**Future Perfect:** laudātī erimus  
**Future Perfect:** laudātī eritis  
**Future Perfect:** laudātī erunt

monitus erō  
monitus eris  
monitus erit  
monitī erimus  
monitī eritis

monitī erunt

āctus erō  
āctus eris  
āctus erit  
āctī erimus  
āctī eritis  
āctī erunt

audītus erō  
audītus eris  
audītus erit  
audītī erimus  
audītī eritis  
audītī erunt

captus erō  
captus eris  
captus erit  
captī erimus  
captī eritis  
captī erunt

### Subunctive Passive

**Present:** lauder  
**Present:** laudēris(-re)  
**Present:** laudētur  
**Present:** laudēmur  
**Present:** laudēminī  
**Present:** laudentur

monear  
moneāris(-re)  
moneātur  
moneāmur  
moneāminī  
moneantur

agar  
agāris(-re)  
agātur  
agāmur  
agāminī  
agantur

audiar  
audiāris(-re)  
audiātur  
audiāmur  
audiāminī  
audiantur

capiar  
capiāris(-re)  
capiātur  
capiāmur  
capiāminī  
capiantur

**Imperfect:** laudārer  
**Imperfect:** laudārēris(-re)  
**Imperfect:** laudārētur  
**Imperfect:** laudārēmur  
**Imperfect:** laudārēminī  
**Imperfect:** laudārentur

monērer  
monērēris(-re)  
monērētur  
monērēmur  
monērēminī  
monērentur

agerer



agerēris(-re)  
agerētur  
agerēmur  
agerēminī  
agerentur

audīrer  
audīrēris(-re)  
audīrētur  
audīrēmur  
audīrēminī  
audīrentur

caperer  
caperēris(-re)  
caperētur  
caperēmur  
caperēminī  
caperentur

**Perfect:** laudātus sim  
**Perfect:** laudātus sīs  
**Perfect:** laudātus sit  
**Perfect:** laudātī sīmus  
**Perfect:** laudātī sītis  
**Perfect:** laudātī sint

monitus sim  
monitus sīs  
monitus sit  
monitī sīmus  
monitī sītis  
monitī sint

āctus sim  
āctus sīs  
āctus sit

āctī sīmus  
āctī sītis  
āctī sint

audītus sim  
audītus sīs  
audītus sit  
audītī sīmus  
audītī sītis  
audītī sint

captus sim  
captus sīs  
captus sit  
captī sīmus  
captī sītis  
captī sint

**Pluperfect:** laudātus essem  
**Pluperfect:** laudātus essēs  
**Pluperfect:** laudātus esset  
**Pluperfect:** laudātī essēmus  
**Pluperfect:** laudātī essētis  
**Pluperfect:** laudātī essent

monitus essem  
monitus essēs  
monitus esset  
monitī essēmus  
monitī essētis  
monitī essent

āctus essem  
āctus essēs  
āctus esset  
āctī essēmus  
āctī essētis

āctī essent

audītus essem

audītus essēs

audītus esset

audītī essēmus

audītī essētis

audītī essent

captus essem

captus essēs

captus esset

captī essēmus

captī essētis

captī essent

### Present Imperative Passive

In classical Latin, passive form imperatives are found chiefly in deponent verbs (for forms, see Ch. 34).

### Participles

**Active: Pres.**

**Active: Fut.**

laudāns

laudātūrus

monēns

monitūrus

agēns

āctūrus

audiēns

audītūrus

capiēns  
captūrus

**Passive: Perf.**

**Passive: Fut.**

laudātus  
laudandus

monitus  
monendus

āctus  
agendus

audītus  
audiendus

captus  
capiendus

## Infinitives

**Active: Pres.**

**Active: Perf.**

**Active: Fut.**

udāre  
audāvisse  
udātūr

monēre  
monuisse  
monitūrus esse

agere  
ēgissee

āctūrus esse

audīre

audīvisse

audītūrus esse

capere

cēpisse

captūrus esse

**Passive: Pres.**

**Passive: Perf.**

**Passive: Fut.**

laudārī

laudātus esse

laudātum īrī

monērī

monitus esse

monitum īrī

agī

āctus esse

āctum īrī

audīrī

audītus esse

audītum īrī

capī

captus esse

captum īrī

## DEPONENT VERBS

**Principal Parts: 1st Conj.:**

**Principal Parts: 2nd Conj.:**

**Principal Parts: 3rd Conj.:**

**Principal Parts: 4th Conj.:**

**Principal Parts: 3rd (-iō):**

hortor  
fateor  
sequor  
mōlior  
patior

hortārī  
fatērī  
sequī  
mōlīrī  
patī

hortātus sum (*urge*)  
fassus sum (*confess*)  
secūtus sum (*follow*)  
mōlītus sum (*work at*)  
passus sum (*suffer*)

## Indicative

**Present:** hortor

**Present:** hortāris(-re)

**Present:** hortātur

**Present:** hortāmur

**Present:** hortāminī

**Present:** hortantur

fateor  
fatēris(-re)  
fatētur  
fatēmur  
fatēminī

fatentur

sequor  
sequeris(-re)  
sequitur  
sequimur  
sequiminī  
sequuntur

mōlior  
mōlīris(-re)  
mōlītur  
mōlīmur  
mōlīminī  
mōliuntur

patior  
pateris(-re)  
patitur  
patimur  
patiminī  
patiuntur

**Imperfect:** hortābar  
**Imperfect:** hortābāris(-re)  
**Imperfect:** hortābātur  
**Imperfect:** hortābāmur  
**Imperfect:** hortābāminī  
**Imperfect:** hortābantur

fatēbar  
fatēbāris(-re)  
fatēbātur  
fatēbāmur  
fatēbāminī  
fatēbantur

sequēbar  
sequēbāris(-re)  
sequēbātur  
sequēbāmur  
sequēbāminī  
sequēbantur

mōliēbar  
mōliēbāris(-re)  
mōliēbātur  
mōliēbāmur  
mōliēbāminī  
mōliēbantur

patiēbar  
patiēbāris(-re)  
patiēbātur  
patiēbāmur  
patiēbāminī  
patiēbantur

**Imperfect:** hortābor  
**Imperfect:** hortāberis(-re)  
**Imperfect:** hortābitur  
**Imperfect:** hortābimur  
**Imperfect:** hortābiminī  
**Imperfect:** hortābuntur

fatēbor  
fatēberis(-re)  
fatēbitur  
fatēbimur  
fatēbiminī  
fatēbuntur

sequar  
sequēris(-re)



sequētur  
sequēmur  
sequēminī  
sequentur

mōliar  
mōliēris(-re)  
mōliētur  
mōliēmur  
mōliēminī  
mōlientur

patiar  
patiēris(-re)  
patiētur  
patiēmur  
patiēminī  
patientur

**Imperfect:** hortātus sum  
**Imperfect:** hortātus es  
**Imperfect:** hortātus est  
**Imperfect:** hortātī sumus  
**Imperfect:** hortātī estis  
**Imperfect:** hortātī sunt

fassus sum  
fassus es  
fassus est  
fassī sumus  
fassī estis  
fassī sunt

secūtus sum  
secūtus es  
secūtus est  
secūtī sumus

secūtī estis  
secūtī sunt

mōlītus sum  
mōlītus es  
mōlītus est  
mōlītī sumus  
mōlītī estis  
mōlītī sunt

passus sum  
passus es  
passus est  
passī sumus  
passī estis  
passī sunt

**Pluperfect:** hortātus eram  
**Pluperfect:** hortātus erās  
**Pluperfect:** hortātus erat  
**Pluperfect:** hortātī erāmus  
**Pluperfect:** hortātī erātis  
**Pluperfect:** hortātī erant

fassus eram  
fassus erās  
fassus erat  
fassī erāmus  
fassī erātis  
fassī erant

secūtus eram  
secūtus erās  
secūtus erat  
secūtī erāmus  
secūtī erātis  
secūtī erant

mōlītus eram  
mōlītus erās  
mōlītus erat  
mōlītī erāmus  
mōlītī erātis  
mōlītī erant

passus eram  
passus erās  
passus erat  
passī erāmus  
passī erātis  
passī erant

**Future Perfect:** hortātus erō  
**Future Perfect:** hortātus eris  
**Future Perfect:** hortātus erit  
**Future Perfect:** hortātī erimus  
**Future Perfect:** hortātī eritis  
**Future Perfect:** hortātī erunt

fassus erō  
fassus eris  
fassus erit  
fassī erimus  
fassī eritis  
fassī erunt

secūtus erō  
secūtus eris  
secūtus erit  
secūtī erimus  
secūtī eritis  
secūtī erunt

mōlītus erō

mōlītus eris  
mōlītus erit  
mōlītī erimus  
mōlītī eritis  
mōlītī erunt

passus erō  
passus eris  
passus erit  
passī erimus  
passī eritis  
passī erunt

## Subjunctive

**Present:** hortor  
**Present:** hortēris(-re)  
**Present:** hortētur  
**Present:** hortēmur  
**Present:** hortēminī  
**Present:** hortentur

fatear  
fateāris(-re)  
fateātur  
fateāmur  
fateāminī  
fateantur

sequar  
sequāris(-re)  
sequātur  
sequāmur  
sequāminī  
sequantur

mōliar  
mōliāris(-re)

mōliātur  
mōliāmur  
mōliāminī  
mōliantur

patiar  
patiāris(-re)  
patiātur  
patiāmur  
patiāminī  
patiantur

**Imperfect:** hortārer  
**Imperfect:** hortārēris(-re)  
**Imperfect:** hortārētur  
**Imperfect:** hortārēmur  
**Imperfect:** hortārēminī  
**Imperfect:** hortārentur

fatērer  
fatērēris(-re)  
fatērētur  
fatērēmur  
fatērēminī  
fatērentur

sequerer  
sequerēris(-re)  
sequerētur  
sequerēmur  
sequerēminī  
sequerentur

mōlīrer  
mōlīrēris(-re)  
mōlīrētur  
mōlīrēmur

mōlīrēminī  
mōlīrentur

paterer  
paterēris(-re)  
paterētur  
paterēmur  
paterēminī  
paterentur

**Perfect:** hortātus sim  
**Perfect:** hortātus sīs  
**Perfect:** hortātus sit  
**Perfect:** hortātī sīmus  
**Perfect:** hortātī sītis  
**Perfect:** hortātī sint

fassus sim  
fassus sīs  
fassus sit  
fassī sīmus  
fassī sītis  
fassī sint

secūtus sim  
secūtus sīs  
secūtus sit  
secūtī sīmus  
secūtī sītis  
secūtī sint

mōlītus sim  
mōlītus sīs  
mōlītus sit  
mōlītī sīmus  
mōlītī sītis  
mōlītī sint

passus sim  
passus sīs  
passus sit  
passī sīmus  
passī sītis  
assī sint

**Pluperfect:** hortātus essem  
**Pluperfect:** hortātus essēs  
**Pluperfect:** hortātus esset  
**Pluperfect:** hortātī essēmus  
**Pluperfect:** hortātī essētis  
**Pluperfect:** hortātī essent

fassus essem  
fassus essēs  
fassus esset  
fassī essēmus  
fassī essētis  
fassī essent

secūtus essem  
secūtus essēs  
secūtus esset  
secūtī essēmus  
secūtī essētis  
secūtī essent

mōlītus essem  
mōlītus essēs  
mōlītus esset  
mōlītī essēmus  
mōlītī essētis  
mōlītī essent

passus essem

passus essēs  
passus esset  
passī essēmus  
passī essētis  
passī essent

### Present Imperative

hortāre  
hortāminī

fatēre  
fatēminī

sequere  
sequiminī

mōlīre  
mōlīminī

patere  
patiminī

### Participles

*Pres.* hortāns  
*Perf.* hortātus  
*Fut.* hortātūrus  
*Ger.* hortandus

fatēns  
fassus  
fassūrus  
fatendus

sequēns secūtus  
secūtūrus  
sequendus



mōliēns  
mōlītus  
mōlītūrus  
mōliendus

patiēns  
passus  
passūrus  
patiendus

### Infinitives

*Pres.* hortārī  
*Perf.* hortātus esse  
*Fut.* hortātūrus esse

fatērī  
fassus esse  
fassūrus esse

sequī  
secūtus esse  
secūtūrus esse

mōlīrī  
mōlītus esse  
mōlītūrus esse

patī  
passus esse  
passūrus esse

### IRREGULAR VERBS

**Principal Parts:** sum

**Principal Parts:** possum volō

**Principal Parts:** nōlō

**Principal Parts:** mālō

## Principal Parts: eō

esse  
posse  
velle  
nōlle  
mālle  
īre

fuī  
potuī  
voluī  
nōluī  
māluī  
iī

futūrum  
itum

(be)  
(be able, can)  
(wish, be willing)  
(not to wish, be unwilling)  
(prefer)  
(go)

## Indicative<sup>13</sup>

**Present:** sum

**Present:** es

**Present:** est

**Present:** sumus

**Present:** estis

**Present:** sunt

possum  
potes

potest  
possumus  
potestis  
possunt

volō  
vīs  
vult  
volumus  
vultis  
volunt

nōlō  
nōn vls  
nōn vult  
nōlumus  
nōn vultis  
nōlunt

mālō  
māvīs  
māvult  
mālumus  
māvultis  
mālunt

eō  
īs  
it  
īmus  
ītis  
eunt

**Imperfect:** eram

**Imperfect:** erās

**Imperfect:** erat

**Imperfect:** erāmus

**Imperfect:** erātis

**Imperfect:** erant

poteram  
poterās  
poterat  
poterāmus  
poterātis  
poterant

volēbam  
volēbās  
volēbat  
volēbāmus  
volēbātis  
volēbant

nōlēbam  
nōlēbās  
nōlēbat  
nōlēbāmus  
nōlēbātis  
nōlēbant

mālēbam  
mālēbās  
mālēbat  
mālēbāmus  
mālēbātis  
mālēbant

ībam  
ībās  
ībat  
ībāmus  
ībātis  
ībant

**Future:** erō  
**Future:** eris  
**Future:** erit  
**Future:** erimus  
**Future:** eritis  
**Future:** erunt

poterō  
poteris  
poterit  
poterimus  
poteritis  
poterunt

volam  
volēs  
volet  
volēmus  
volētis  
volent

nōlam  
nōlēs  
nōlet  
nōlēmus  
nōlētis  
nōlent

mālam  
mālēs  
mālet  
mālēmus  
mālētis  
mālent

ībō

ībis  
ībit  
ībimus  
ībitis  
ībunt

**Perfect:** fuī  
**Perfect:** fuistī  
**Perfect:** fuit  
**Perfect:** fuimus  
**Perfect:** fuistis  
**Perfect:** fuērunt

potuī  
potuistī  
potuit  
potuimus  
potuistis  
potuērunt

voluī  
voluistī  
voluit  
voluimus  
voluistis  
voluērunt

nōlul  
nōluistl  
nōluit  
nōluimus  
nōluistis  
nōluērunt

mālul  
māluistl  
māluit

māluimus  
māluistis  
māluērunt

iī  
īstī  
iit  
iimus  
īstis  
iērunt

**Pluperfect:** fueram  
**Pluperfect:** fuerās  
**Pluperfect:** etc.

potueram  
potuerās  
etc.

volueram  
voluerās  
etc.

nōlueram  
nōluerās  
etc.

mālueram  
māluerās  
etc.

ieram  
ierās  
etc.

**Future Perfect:** fuerō

**Future Perfect:** fueris  
**Future Perfect:** etc.

potuerō  
potueris  
etc.

voluerō  
volueris  
etc.

nōluerō  
nōlueris  
etc.

māluerō  
mālueris  
etc.

ierō  
ieris  
etc.

## Subjunctive

**Present:** sim  
**Present:** sīs  
**Present:** sit  
**Present:** sīmus  
**Present:** sītis  
**Present:** sint

possim  
possis  
possit  
possimus  
possitis  
possint



velim  
veils  
velit  
vellmus  
velltis  
velint

nōlim  
noils  
nōlit  
nōllmus  
nōlltis  
nōlint

mālim  
mālls  
mālit  
māllmus  
mālltis  
mālint

eam  
eās  
eat  
eāmus  
eātis  
eant

**Imperfect:** essem  
**Imperfect:** essēs  
**Imperfect:** esset  
**Imperfect:** essēmus  
**Imperfect:** essētis  
**Imperfect:** essent

possem

possēs  
posset  
possēmus  
possētis  
possent

vellem  
vellēs  
vellet  
vellēmus  
vellētis  
vellent

nōllem  
nollēs  
nōllet  
nōllēmus  
nōllētis  
nōllent

māllem  
māllēs  
māllet  
māllēmus  
māllētis  
māllent

īrem  
īrēs  
īret  
īrēmus  
īrētis  
īrent

**Perfect:** fuerim

**Perfect:** fuerīs

**Perfect:** fuerit

**Perfect:** fuerīmus

**Perfect:** fuerītis

**Perfect:** fuerint

potuerim

potuerls

potuerit

potuerlmus

potuerltis

potuerint

voluerim

voluerls

voluerit

voluerlmus

voluerltis

voluerint

nōluerim

nōluerls

nōluerit

nōluerlmus

nōluerltis

nōluerint

māluerim

māluerīs

māluerit

māluerīmus

māluerītis

māluerint

ierim

ierls

ierit

ierlmus

ierltis

ierint

**Pluperfect:** fuissem

**Pluperfect:** fuissēs

**Pluperfect:** fuisset

**Pluperfect:** fuissēmus

**Pluperfect:** fuissētis

**Pluperfect:** fuissent

potuissem

potuissēs

potuisset

potuissēmus

potuissētis

potuissent

voluissem

voluissēs

voluisset

voluissēmus

voluissētis

voluissent

nōluissem

nōluissēs

nōluisset

nōluissēmus

nōluissētis

nōluissent

māluissem

māluissēs

māluisset

māluissēmus

māluissētis

māluissent

īssēm  
īssēs  
īssēt  
īssēmūs  
īssētīs  
īssēt

**Present Imperative: es**  
**Present Imperative: este**

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

nōlī  
nōllte

\_\_\_\_\_  
\_\_\_\_\_

ī  
īte

## Participles

*Pres.*  
*Perf.*  
*Put.*  
*Ger.*

\_\_\_\_\_  
\_\_\_\_\_

futūrus

\_\_\_\_\_

potēns

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

volēns

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

nōlēns

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

iēns (*gen.* euntis)

itum

itūrus

eundus

## Infinitives

*Pr.*

*Pf.*

*Fu.*

esse

fuisse

futūrus esse or fore

posse

potuisse

\_\_\_\_\_

velle  
voluisse

---

nōlle  
nōluisse

---

mālle  
māluisse

---

īre  
īsse  
itūrus esse

**IRREGULAR: ferō, ferre, tulī, lātum, to bear, carry**  
**Indicative**

**Present Imperfect Future**

**Act.:** ferō

**Act.:** fers

**Act.:** fert

**Act.:** ferimus

**Act.:** fertis

**Act.:** ferunt

**Pass.:** feror

**Pass.:** ferris(-re)

**Pass.:** fertur

**Pass.:** ferimur

**Pass.:** feriminī

**Pass.:** feruntur

**Act.:** ferēbam

**Act.:** ferēbās

**Act.:** ferēbat

**Act.:** ferēbāmus

**Act.:** ferēbātis

**Act.:** ferēbant

**Pass.:** ferēbar

**Pass.:** ferēbāris(-re)

**Pass.:** ferēbātur

**Pass.:** ferēbāmur

**Pass.:** ferēbāminl

**Pass.:** ferēbantur

**Act.:** feram

**Act.:** ferēs

**Act.:** feret

**Act.:** ferēmus

**Act.:** ferētis

**Act.:** ferent

**Pass.:** ferar

**Pass.:** ferēris(-re)

**Pass.:** ferētur

**Pass.:** ferēmur

**Pass.:** ferēminl

**Pass.:** ferentur

### **Perfect Pluperfect Future Perfect**

**Act.:** tulī

**Act.:** tulistī

**Act.:** tulit

**Act.:** etc.

**Pass.:** lātus sum

**Pass.:** lātus es

**Pass.:** lātus est

**Pass.:** etc.

**Act.:** tuleram



**Act.:** tulerās  
**Act.:** tulerat  
**Act.:** etc.

**Pass.:** lātus eram  
**Pass.:** lātus erās  
**Pass.:** lātus erat  
**Pass.:** etc.

**Act.:** tulerō  
**Act.:** tuleris  
**Act.:** tulerit  
**Act.:** etc.

**Pass.:** lātus erō  
**Pass.:** lātus eris  
**Pass.:** lātus erit  
**Pass.:** etc.

## **Subjunctive**

### **Present Imperfect Perfect**

**Act.:** feram  
**Act.:** ferās  
**Act.:** ferat  
**Act.:** ferāmus  
**Act.:** ferātis  
**Act.:** ferant

**Pass.:** ferar  
**Pass.:** ferāris(-re)  
**Pass.:** ferātur  
**Pass.:** ferāmur  
**Pass.:** ferāminl  
**Pass.:** ferantur

**Act.:** ferrem  
**Act.:** ferrēs

**Act.:** ferret  
**Act.:** ferrēmus  
**Act.:** ferrētis  
**Act.:** ferrent

**Pass.:** ferrer  
**Pass.:** ferrēris(-re)  
**Pass.:** ferrētur  
**Pass.:** ferrēmur  
**Pass.:** ferrēminl  
**Pass.:** ferrentur

**Act.:** tulerim  
**Act.:** tulerīs  
**Act.:** tulerit  
**Act.:** etc.

**Pass.:** lātus sim  
**Pass.:** lātus sīs  
**Pass.:** lātus sit  
**Pass.:** etc.

**Pluperfect:** tulissem  
**Pluperfect:** tulissēs  
**Pluperfect:** tulisset  
**Pluperfect:** etc.

lātus essem  
lātus essēs  
lātus esset  
etc.

### **Pres. Imper. Participles Infinitives**

**Act.:** fer  
**Act.:** ferte

**Pass.:**————

**Pass.:**————

**Act.:** *Pres.*

**Act.:** *Perf.*

**Act.:** *Fut.*

ferēns

lātūrus

**Pass.:** lātus

**Pass.:** ferendus

**Act.:** ferre

**Act.:** tulisse

**Act.:** lātūrus esse

**Pass.:** ferrī

**Pass.:** lātus esse

**Pass.:** lātum īrī

**IRREGULAR: fīō, fierī, factus sum, to happen, become; be made, be done**

**Indicative**

**Pres.:** fīō

**Pres.:** fīs

**Pres.:** fit

**Pres.:** flmus

**Pres.:** fltis

**Pres.:** flunt

**Impf.:** fīēbam

**Impf.:** fīēbās

**Impf.:** fīēbat

**Impf.:** fīēbāmus

**Impf.:** fīēbātis

**Impf.:** fīēbant

**Fut.:** flam  
**Fut.:** fles  
**Fut.:** flet  
**Fut.:** flemus  
**Fut.:** fletis  
**Fut.:** flent

**Perf.:** factus sum  
**Perf.:** factus es  
**Perf.:** factus est  
**Perf.:** facti sumus  
**Perf.:** facti estis  
**Perf.:** facti sunt

**Pluperf.:** factus eram  
**Pluperf.:** factus erās  
**Pluperf.:** factus erat  
**Pluperf.:** facti erāmus  
**Pluperf.:** facti erātis  
**Pluperf.:** facti erant

**Fut. Perf.:** factus erō  
**Fut. Perf.:** factus eris  
**Fut. Perf.:** factus erit  
**Fut. Perf.:** facti erimus  
**Fut. Perf.:** facti eritis  
**Fut. Perf.:** facti erunt

### **Subjunctive**

**Pres.:** flam  
**Pres.:** fias  
**Pres.:** flat  
**Pres.:** flamus  
**Pres.:** flatis  
**Pres.:** flant  
**Pres.:** **Part.**  
**Pres.:** **Pres.**———  
**Pres.:** **Perf.** factus

**Pres.: Fut. faciendus**

**Pres.: Imperative:**

**Impf.: fierem**

**Impf.: fierēs**

**Impf.: fieret**

**Impf.: fierēmus**

**Impf.: fierētis**

**Impf.: fierent**

**Impf.: Inf.**

**Impf.: fierī**

**Impf.: factus esse**

**Impf.: factum īrī**

**Impf.: fī, fīte**

**Perf.: factus sim**

**Perf.: factus sīs**

**Perf.: factus sit**

**Perf.: facti sumus**

**Perf.: facti sitis**

**Perf.: facti sint**

**Pluperf.: factus essem**

**Pluperf.: factus essēs**

**Pluperf.: factus esset**

**Pluperf.: facti essemus**

**Pluperf.: facti essētis**

**Pluperf.: facti essent**

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# ABBREVIATIONES

## **General abbreviations employed in the notes:**

abl.: ablative (case)  
acc.: accusative (case)  
act.: active (voice)  
A.D.: after Christ (Lat. *anno domini*, lit., in the year of the Lord)  
adj.: adjective, adjectival  
adv.: adverb, adverbial  
B.C.: before Christ  
ca.: about, approximately (Lat. *circa*)  
cent.: century  
cf.: compare (Lat. *confer*)  
conj.: conjunction  
compar.: comparative (degree)  
dat.: dative (case)  
decl.: declension  
dir. obj.: direct object  
ed.: edition; edited by  
e.g.: for example (Lat. *exempli gratia*)  
Eng.: English  
esp.: especially  
etc.: and others (Lat. *et cetera*)  
f.: feminine  
fut.: future (tense)  
fut. perf.: future perfect (tense)  
gen.: genitive (case)  
i.e.: that is (Lat. *id est*)  
imperat.: imperative  
imperf.: imperfect  
impers.: impersonal



indecl.: indeclinable  
indef.: indefinite  
indic.: indicative (mood)  
ind. obj.: indirect object  
ind. quest.: indirect question  
ind. state.: indirect statement  
infin.: infinitive  
interj.: interjection  
interrog.: interrogative  
irreg.: irregular  
Lat.: Latin  
lit.: literal(ly)  
m.: masculine  
n.: neuter  
nom.: nominative (case)  
obj.: object  
partic.: participle  
pass.: passive (voice)  
perf.: perfect (tense)  
pers.: personal (pronoun)  
pl.: plural  
pluperf.: pluperfect  
pred.: predicate  
prep.: preposition  
pres.: present (tense)  
pron.: pronoun  
rel.: relative  
sc.: understand, supply (Lat. *scilicet*)  
sg.: singular  
subj.: subject  
subjunct.: subjunctive (mood)  
superl.: superlative (degree)  
voc.: vocative (case)  
vol.: volume  
vs.: as opposed to (Lat. *versus*)

## **Ancient Works:**

The abbreviations employed here are chiefly those of the *Oxford Classical Dictionary* (3rd edition).

Apicius:

*Coq.: De Re Coquinaria*

Apuleius:

*Apol.: Apologia Met. Metamorphoses*

Augustine:

*Civ. D.: De Civitate Dei*

*Man.: De Duabus Animabus contra Manichaeos*

*Evang. Iohan.: Tractatus in Evangelium Iohannis*

*Serm.: Sermones*

Aulus Gellius:

*NA: Noctes Atticae*

Ausonius:

*Ros. Nasc.: De Rosis Nascentibus*

*Sept. Sap. Sententiae Septem Sapientum (pseudo-Ausonius)*

Boethius:

*Cons. Phil.: De Consolatione Philosophiae*

Caesar:

*B. Gall.: Bellum Gallicum*

Cassiodorus:

*Var.: Variae*

(Dionysius) Cato

*Dist.: Disticha*

*Monost.: Monosticha*

Catullus:

*Carm.: Carmina*

Celsus:

*Med.: De Medicina*

Cicero:

*Amic.: De Amicitia*

*Brut.: Brutus or De Claris Oratoribus*

*Cat.: In Catilinam*

*Clu.: Pro Cluentio*

*Comm. Pet.: Commentariolum Petitionis*

*Or.: De Oratore*

*Fam.: Epistulae ad Familiares*

*Fin.: De Finibus*

*Leg.: De Legibus*

*Mil.: Pro Milone*  
*Nat. D.: De Natura Deorum*  
*Off.: De Officiis*  
*Phil.: Orationes Phillippicae*  
*Planc.: Pro Plancio*  
*Q. Fr.: Epistulae ad Quintum Fratrem*  
*Rep.: De Republica*  
*Rosc. Am.: Pro Sexto Roscio Amerino*  
*Tusc.: Tusculanae Disputationes*  
*Verr.: In Verrem*

Claudian:

*Bell. Gild.: De Bello Gildonico*

Columella:

*Rust.: De Re Rustica*

Cyprian:

*Ep. Don.: Epistulae ad Donatum*

Ennius:

*Ann.: Annales*

Erasmus:

*Ad.: Adagia*

Florus:

*Epit.: Epitome*

Frontinus:

*Aq.: De Aquis Urbis Romae*

Gaius:

*Dig.: Digesta*

Gaius Julius Victor:

*Ars Rhet.: Ars Rhetorica*

Horace:

*Carm.: Carmina or Odes*

*Epist.: Epistulae*

*Sat.: Saturae or Sermones*

Hugo of St. Victor:

*Didasc.: Didascalicon*

Jerome:

*Adv. Pel.: Dialogus adversus Pelagianos*

*Ec.: In Ecclesiasten*

*Ep.: Epistulae*

Justinian

*Inst.: Institutiones*  
Juvenal:  
    *Sat.: Saturae*  
Livy:  
    *Urbe Cond.: Ab Urbe Condita*  
Lucan:  
    *Phars.: Pharsalia*  
Lucretius:  
    *Rer. Nat.: De Rerum Natura*  
Macrobius:  
    *Sat.: Saturnalia*  
Manilius:  
    *Astron.: Astronomica*  
Martial:  
    *Epig.: Epigrammata*  
Nepos:  
    *Att.: Atticus*  
    *Eum.: Eumenes*  
    *Epam.: Epaminondas*  
    *Hann.: Hannibal*  
Ovid:  
    *Am.: Amores*  
    *Ars Am.: Ars Amatoria*  
    *Fas.: Fasti*  
    *Her.: Heroides*  
    *Met.: Metamorphoses*  
    *Rem. Am.: Remedia Amoris*  
    *Tr.: Tristia*  
Paulus:  
    *Dig.: Digesta*  
Persius:  
    *Sat.: Saturae*  
Petronius:  
    *Sat.: Satyricon*  
Phaedrus  
    *Fab.: Fabulae*  
Plautus:  
    *Amph.: Amphitruo*  
    *Aul.: Aulularia*

*Capt.: Captivi*  
*Curc.: Curculio*  
*Merc.: Mercator*  
*Pers.: Persa*  
*Poen.: Poenulus*  
*Pseud.: Pseudolus*  
*Truc.: Truculentus*  
Pliny (the Elder):  
    *HN: Naturalis Historia*  
Pliny (the Younger):  
    *Ep.: Epistulae*  
Propertius:  
    *El.: Elegiae*  
Prudentius:  
    *Perist.: Peristephanon*  
Publilius Syrus:  
    *Sent.: Sententiae*  
Quintilian:  
    *Decl. Mai.: Declamationes Maiores*  
    *Inst.: Institutio Oratoria*  
Sallust:  
    *Cat.: Bellum Catilinae*  
Seneca (the Younger):  
    *Apoc.: Apocolocyntosis*  
    *Clem.: De Clementia*  
    *Ep.: Epistulae Morales*  
    *Ir.: De Ira*  
    *Herc. Fur.: Hercules Furens*  
    *Herc. Oet.: Hercules Oetaeus*  
    *Med.: Medea*  
    *Oed.: Oedipus*  
    *Phaed.: Phaedra*  
    *Prov.: De Providentia*  
    *Q. Nat.: Quaestiones Naturales*  
    *Rem. Fort.: De Remediis Fortuitorum*  
    *Suas.: Suasoriae*  
    *Tranq.: De Tranquillitate Animi*  
    *Thy.: Thyestes*  
    *Tro.: Troades*

*Vit. Beat.: De Vita Beata*  
Statius:  
*Theb.: Thebais*  
Suetonius:  
*Aug.: Divus Augustus*  
*Claud.: Divus Claudius*  
*Vesp.: Divus Vespasianus*  
Sulpicia:  
*El.: Elegiae*  
Tacitus:  
*Agr.: Agricola*  
*Ann.: Annales*  
*Hist.: Historiae*  
Terence:  
*An.: Andria*  
*Eun.: Eunuchus*  
*Heaut.: Heautontimorumenos*  
*Phorm.: Phormio*  
Terentianus Maurus:  
*Lit.: De Litteris, Syllabis, Metris*  
Tibullus:  
*El.: Elegiae*  
Ulpian:  
*Dig.: Digesta*  
Valerius Maximus:  
*Fact. et Dict.: Facta et Dicta Memorabilia*  
Varro:  
*Rust.: De Re Rustica*  
*Sat. Men.: Saturae Menippeae*  
Vegetius:  
*Mil.: De Re Militari*  
Velleius Paterculus:  
*Hist. Rom.: Historia Romana*  
Vergil:  
*Aen.: Aeneid*  
*Ecl.: Eclogues*

## **Collections of inscriptions:**

*AE: L'année épigraphique*

*CIL: Corpus Inscriptionum Latinarum; CIL 1<sup>2</sup> indicates the 2nd ed. of vol. 1*

*CLE: Carmina Latina Epigraphica*

*ICUR: Inscriptiones Christianae Urbis Romae*

*ILS: Inscriptiones Latinae Selectae*

*NSc: Notizie degli scavi di antichità*

*RIB: Roman Inscriptions of Britain*

## VOCABULA

This list includes all the words from the 40 chapter-vocabularies in *Wheelock's Latin* that also occur in the Latin readings in this book; the number following each entry indicates the chapter in *Wheelock's Latin* in which the word is introduced. Words that appear in the readings of this book which have not yet been introduced by the corresponding chapter of *Wheelock*, or are not introduced at all in *Wheelock*, are glossed at their first occurrence in each chapter; if the word appears again later in the same chapter, you may need to scan back through that chapter's notes if you do not recall the meaning.

**ab, ā (+abl.),** away from, from; by (14)

**abēō, abīre, abiī, abitum,** to go (37) **absēns, gen. absentis,** absent, away (37)

**accipiō, accipere, accēpī, acceptum,** to take (*to one's self*), receive, accept (24)

**ācer, ācris, ācre,** sharp, keen, eager; severe, fierce (16) (*superl. ācerrimus*) (27)

**acerbus, acerba, acerbum,** harsh, bitter, grievous (12)

**ācerrimus.** See **acer.ad (+acc.),** to, up to, near to (8)

**adferō, adferre, attulī, allātum,** to bring to (31)

**adiuvō, adiuvāre, adiūvī, adiūtum,** to help, aid, assist; to please (4)

**admittō,mittere, admīsī, admissum,** to admit, receive, let in (17)

**adulēscētia, adulēscētiaē (f),** youth, young manhood; youthfulness (5)

**aequus, aequa, aequum,** level, even; calm; equal, just; favorable (22)

**aes, aeris (n),** bronze (40)

**aestās, aestātis (f),** summer (35) **aetās, aetātis (f),** period of life, life, age, an age, time (16)

**ager, agrī (m),** field, farm (3) **agō, agere, ēgī, āctum,** to drive, lead, do, act; pass, spend (*life or time*) (8)

**agricola, agricolae (m),** farmer (3) **āit, āiunt,** he says, they say, assert (25)

**aliquis, aliquid,** someone, somebody, something (23)

**alius, alia, aliud,** other, another; **aliī...aliī,** some...others (9)



**alō, alere, aluī, altum**, to nourish, support, sustain, increase; cherish (13)  
**alter, altera, alterum**, the other (of two), second (9)  
**ambulō, ambulāre, ambulāvī, ambulātum**, to walk (39) **amīca, amīcae**  
 ( *f* ), friend (female) (3)  
**amīcitia, amīcitiæ** ( *f* ), friendship (10)  
**amīcus, amīca, amīcum**, friendly (11)  
**amīcus, amīcī** ( *m* ), friend (male) (3)  
**āmittō, āmittere, āmīsī, āmissum**, to lose, let go (12)  
**amō, amāre, amāvī, amātum**, to love, like (1)  
**amor, amōris** ( *m* ), love (7)  
**anima, animæ** ( *f* ), soul, spirit (34)  
**animī, animōrum** ( *m* ), high spirits, pride, courage (5)  
**animus, animī** ( *m* ), soul, spirit, mind (5)  
**annus, annī** ( *m* ), year (12)  
**ante** (+ *acc.*), before (*in place or time*), in front of; before, previously (*adv.*)  
 (13)  
**antīquus, antīqua, antīquum**, ancient, old-time (2)  
**appellō, appellāre, appellāvī, appellātum**, to speak to, address (as), call,  
 name (14)  
**apud** (+ *acc.*), among, in the presence of, at the house of (31)  
**aqua, aquae** ( *f* ), water (14)  
**arbor, arboris** ( *f* ), tree (38) **arma, armōrum** ( *n. pl.* ), arms, weapons (28)  
**ars, artis** ( *f* ), art, skill (14) **at**, but; but, mind you; but, you say (19)  
**Athēnae, Athēnārum** ( *f. pl.* ), Athens (37)  
**atque, ac**, and, and also, and even (21) **audeō, audēre, ausus sum**, to dare  
 (7)  
**audiō, audīre, audīvī, audītum**, to hear, listen to (10)  
**audītor, audītōris** ( *m* ), hearer, listener, member of an audience (16)  
**auris, auris** ( *f* ), ear (14)  
**aut**, or (17)  
**aut...aut**, either...or (17)  
**autem**, however; moreover (11)  
**auxilium, auxiliī** ( *n* ), aid, help (31)  
**avārus, avāra, avārum**, greedy, avaricious (3)  
**bāsium, bāsī** ( *n* ), kiss (4)  
**beātus, beāta, beātum**, happy, fortunate, blessed (10)  
**bellum, bellī** ( *n* ), war (4)  
**bellus, bella, bellum**, pretty, handsome, charming (4)  
**bene** *adv. of bonus*, well, satisfactorily, quite (11) (*compar. melius*, better;

*superl. optimē*, best) (32)  
**beneficium, beneficiī** (*n*), benefit, kindness; favor (19)  
**bibō, bibere, bibī**, to drink (30)  
**bonus, bona, bonum**, good, kind (4) (*compar. melior; superl. optimus*) (27)  
**brevis, breve**, short, small, brief (16)  
**cadō, cadere, cecidī, cāsūrum**, to fall (12)  
**caecus, caeca, caecum**, blind (17)  
**caelum, caelī** (*n*), sky, heaven (5)  
**Caesar, Caesaris** (*m*), Caesar (12)  
**capiō, capere, cēpī, captum**, to take, capture, seize, get (10)  
**caput, capitis** (*n*), head; leader; beginning; life; heading; chapter (11)  
**careō, carēre, caruī, caritūrum** (+*abl.*), to be without, be deprived of, want, lack; be free from (20)  
**carmen, carminis** (*n*), song, poem (7) **carpō, carpere, carpsī, carptum**, to harvest, pluck; seize (36)  
**Carthāgō, Carthāginis** (*f*), Carthage (24)  
**cārus, cāra, cārum**, dear (11)  
**causa, causae** (*f*), cause, reason; case, situation (21)  
**cēdō, cēdere, cessī, cessum**, to go, withdraw; yield to, grant, submit (28)  
**celeriter** *adv. of celer*, quickly (32)  
**cēna, cēnae** (*f*), dinner (26)  
**cēnō, cēnāre, cēnāvī, cēnātum**, to dine (5)  
**centum**, a hundred (15)  
**cernō, cernere, crēvī, crētum**, to distinguish, discern, perceive (22)  
**certus, certa, certum**, definite, sure, certain, reliable (19)  
**cēterī, cēterae, cētera**, the remaining, the rest, the other, all the others (30)  
**Cicerō, Cicerōnis** (*m*), (Marcus Tullius) Cicero (8)  
**cito**, quickly (17)  
**cīvis, cīvis** (*m* or *f*), citizen (14)  
**cīvitās, cīvitātis** (*f*), state, citizenship (7)  
**clārus, clāra, clārum**, clear, bright; renowned, famous, illustrious (18)  
**clēmentia, clēmentiae** (*f*), mildness, gentleness, mercy (16)  
**coepī, coepisse, coeptum**, began (17)  
**cōgitō, cōgitāre, cōgitāvī, cōgitātum**, to think, ponder, consider, plan (1)  
**cognōscō, cognōscere, cognōvī, cognitum**, to become acquainted with, learn, recognize; know (*in perfect tenses*) (30)  
**cōgō, cōgere, coēgī, coāctum**, to drive or bring together, force, compel (36)

**committō, committere, commīsī, commissum**, to entrust, commit (15)  
**commūnis, commūne**, common, general, of/for the community (20)  
**comprehendō, comprehendere, comprehendī, comprehēsum**, to grasp, seize, arrest; comprehend, understand (30)  
**condō, condere, condidī, conditum**, to put together *or* into, store; found, establish (29)  
**cōnferō, cōnferre, contulī, collātum**, to bring together, compare; confer, bestow (31)  
**cōnservō, cōnservāre, cōnservāvī, cōnservātum**, to preserve, conserve, maintain (1)  
**cōnsilium, cōnsiliī** (*n*), plan, purpose, counsel, advice, judgment, wisdom (4)  
**cōnsul, cōnsulis** (*m*), consul (11)  
**cōnsūmō, cōnsūmere, cōnsūmpsī, cōnsūptum**, to consume, use up (30)  
**contemnō, contemnere, contempsī, contemptum**, to despise, scorn (36)  
**contendō, contendere, contendī, contentum**, to strive, struggle, contend; hasten (29)  
**contineō, continēre, continuī, contentum**, to hold together, contain, keep, enclose, restrain (21)  
**contrā** (+*acc.*), against (19)  
**cōpia, cōpiae** (*f*), abundance, supply (8)  
**corpus, corporis** (*n*), body (7)  
**cōtīdiē**, daily, every day (36)  
**crās**, tomorrow (5)  
**crēdō, crēdere, crēdidī, crēditum**, to believe, trust (25)  
**creō, creāre, creāvī, creātum**, to create (12)  
**crēscō, crēscere, crēvī, crētum**, to increase (34)  
**culpa, culpae** (*f*), fault, blame (5)  
**culpō, culpāre, culpāvī, culpātum**, to blame, censure (5)  
**cum**, (+*subjunct.*) when, since, although; (+*indic.*) when (31)  
**cum** (+*abl.*), with (10)  
**cupiditās, cupiditātis** (*f*), desire, longing, passion; cupidity, avarice (10)  
**cupiō, cupere, cupīvī, cupītum**, to desire, wish, long for (17)  
**cūr**, why (18)  
**cūra, cūrae** (*f*), care, attention, caution, anxiety (4)  
**cūrō, cūrāre, cūrāvī, cūrātum**, to care for, attend to; heal, cure; take care (36)  
**currō, currere, cucurrī, cursum**, to run, rush, move quickly (14)

**custōdia, custōdiae** ( *f* ), protection, custody; guards (*pl.*) (32)  
**dē** (+*abl.*), down from, from; concerning, about (3)  
**dea, deae** ( *f* ), goddess (6)  
**dēbeō, dēbere, dēbuī, dēbitum**, to owe; ought, must (1)  
**decem**, ten (15)  
**dēdicō, dēdicāre, dēdicāvī, dēdicātum**, to dedicate (28)  
**dēfendō, dēfendere, dēfendī, dēfensum**, to ward off; defend, protect (20)  
**deinde**, thereupon, next, then (18)  
**dēlectō, dēlectāre, dēlectāvī, dēlectātum**, to delight, charm, please (19)  
**dēnique**, at last, finally, lastly (29)  
**dēsīderō, dēsīderāre, dēsīderāvī, dēsīderātum**, to desire, long for, miss (17)  
**deus, deī** ( *m* ), god (6)  
**dexter, dextra, dextrum**, right, right-hand (20)  
**dīcō, dīcere, dīxī, dictum**, to say, tell, speak; name, call (10)  
**diēs, diēī** ( *m* ), day (22)  
**difficilis, difficile**, hard, difficult, troublesome (16)  
*(superl. difficillimus)* (27)  
**digitus, digitī** ( *m* ), finger, toe (31)  
**dignitās, dignitātis** ( *f* ), merit, prestige, dignity (38)  
**dignus, digna, dignum** (+*abl.*), worthy, worthy of (29)  
**dīligēns, gen. dīligentis**, diligent, careful (27)  
**dīligō, dīligere, dīlēxī, dīlēctum**, to esteem, love (13)  
**discēdō, discēdere, discessī, discessum**, to go away, depart (20)  
**discipulus, discipulī** ( *m* ), learner, pupil, student (male) (6)  
**discō, discere, didicī**, to learn (8)  
**dissimilis, dissimile**, unlike, different (*superl. dissimillimus*) (27)  
**diū** *adv.*, long, for a long time (12) (*compar. diūtius*, longer; *superl. diūtissimē*, very long) (32)  
**diūtius. See diū. dīves, gen. dīvitis or dītis**, rich (32)  
**dīvitiae, dīvitiarum** ( *f. pl.* ), riches, wealth (13)  
**dō, dare, dedī, datum**, to give, offer (1)  
**doceō, docēre, docuī, doctum**, to teach (8)  
**doctus, docta, doctum**, taught, learned, skilled (13)  
**doleō, dolēre, doluī, dolitūrum**, to grieve, suffer; hurt, give pain (31)  
**dolor, doloris** ( *m* ), pain, grief (38)  
**domī** ( *f* ), at home (37)  
**domina, dominae** ( *f* ), mistress, lady (40)

**dominus, dominī** (*m*), master (of a household), lord (40)  
**domō** (*f*), from home (37)  
**domum** (*f*), (to) home (37)  
**domus, domūs** or **domī** (*f*), house, home (37)  
**dōnum, dōnī** (*n*), gift, present (4)  
**dormiō, dormīre, dormīvī, dormītum**, to sleep (31)  
**dubitō, dubitāre, dubitāvī, dubitātum**, to doubt, hesitate (30)  
**dūcō, dūcere, dūxī, ductum**, to lead; consider, regard; prolong (8)  
**dulcis, dulce**, sweet; pleasant, agreeable (16)  
**dum**, while, as long as, at the same time that; *or* until (+*subjunct.*) (8)  
**dummodo** (+*subjunct.*), provided that, so long as (32)  
**duo, duae, duo**, two (15)  
**dūrus, dūra, dūrum**, hard, harsh, rough, stern, unfeeling, hardy, difficult (29)  
**dux, ducis** (*m*), leader, guide; commander, general (23)  
**ego, meī**, I (11)  
**elephantus, elephantī** (*m* and *f*), elephant (31)  
**enim**, for, in fact, truly (9)  
**eō, īre, īī, itum**, to go (37)  
**equus, equī** (*m*), horse (23)  
**ēripiō, ēripere, ēripuī, ēreptum**, to snatch away, take away; rescue (22)  
**errō, errāre, errāvī, errātum**, to wander; err, go astray, make a mistake, be mistaken (1)  
**est**, is (2)  
**et**, and; even (2)  
**et...et**, both...and (2)  
**etiam**, even, also (11)  
**ex, ē** (+*abl.*), out of, from, from within; by reason of, on account of; of (*after cardinal numerals*) (8)  
**excipiō, excipere, excēpī, exceptum**, to take out, except; take, receive, capture (24)  
**exeō, exīre, exiī, exitum**, to go (37)  
**exercitus, exercitūs** (*m*), army (32)  
**exigō, exigere, exēgī, exāctum**, to drive out, force out, exact; drive through, complete, perfect (36)  
**expellō, expellere, expulī, expulsū**, to drive out, expel, banish (24)  
**experior, experīrī, expertus sum**, to try, test; experience (39)  
**explicō, explicāre, explicāvī, explicātum**, to unfold; explain; spread out,

deploy (40)  
**exsilium, exsiliī** (*n*), exile, banishment (31)  
**exspectō, exspectāre, exspectāvī, exspectātum**, to look for, expect, await (15)  
**fābula, fābulae** (*f*), story, tale; play (24)  
**facile** *adv. of facilis*, easily (*compar. facilius; superl. facillimē*) (32)  
**facilis, facile**, easy; agreeable, affable (16) (*superl. facillimus*) (27)  
**facilius. See facile. faciō, facere, fēcī, factum**, to make, do, accomplish (10)  
**factum, factī** (*n*), deed, act, achievement (13)  
**fāma, fāmae** (*f*), rumor, report; fame, reputation (2)  
**familia, familiae** (*f*), household, family (19)  
**fateor, fatērī, fassus sum**, to confess, admit (34)  
**fātum, fātī** (*n*), fate; death (29)  
**fēliciter** *adv. of fēlix*, happily (32)  
**fēlix, gen. fēlicis**, lucky, fortunate, happy (22)  
**fēmina, fēminae** (*f*), woman (3)  
**ferō, ferre, tulī, lātum**, to bear, carry, bring; suffer, endure, tolerate; say, report (31)  
**ferrum, ferrī** (*n*), iron; sword (22)  
**fidēlis, fidēle**, faithful, loyal (25)  
**fidēs, fīdeī** (*f*), faith, trust, trustworthiness, fidelity; promise, guarantee, protection (22)  
**fīlia, fīliae** (*f*), daughter (3)  
**fīlius, fīliī** (*m*), son (3)  
**fīnis, fīnis** (*m*), end, limit, boundary; purpose (21)  
**fiō, fierī, factus sum**, to occur, happen; become; be made, be done (36)  
**fīrmus, fīrma, fīrmum**, firm, strong; reliable (38)  
**flūmen, flūminis** (*n*), river (18)  
**fluō, fluere, flūxī, flūxum**, to flow (18)  
**for, fārī, fātus sum**, to speak (prophetically), talk, foretell (40)  
**forīs**, out of doors, outside (37)  
**fortis, forte**, strong, brave (16)  
**fortūna, fortūnae** (*f*), fortune, luck (2)  
**fortūnātus, fortūnāta, fortūnātum**, lucky, fortunate, happy (13)  
**forum, forī** (*n*), marketplace, forum (26)  
**foveō, foveere, fōvī, fōtum**, to comfort, nurture, cherish (35)  
**frāter, frātris** (*m*), brother (8)  
**frūctus, frūctūs** (*n*), fruit; profit, benefit, enjoyment (20)

**fugiō, fugere, fūgī, fugitūrum**, to flee, hurry away; escape; go into exile; avoid, shun (10)  
**gaudeō, gaudēre, gāvīsus sum**, to be glad, rejoice (23)  
**geminus, gemina, geminum**, twin (25)  
**gēns, gentis (f)**, clan, race, nation, people (21)  
**genus, generis (n)**, origin; kind, type, sort, class (18)  
**gerō, gerere, gessī, gestum**, to carry; carry on, manage, conduct, wage, accomplish, perform (8)  
**glōria, glōriae (f)**, glory, fame (5)  
**grātus, grāta, grātum**, pleasing, agreeable; grateful (37)  
**gravis, grave**, heavy, weighty; serious, important; severe, grievous (19)  
**habeō, habēre, habuī, habitum**, to have, hold, possess; consider, regard (3)  
**herī**, yesterday (5)  
**heu**, ah!, alas! (33)  
**hīc**, here (25)  
**hic, haec, hoc**, this; the latter; he, she, it, they (9)  
**hodiē**, today (3)  
**homō, hominis (m)**, human being, man (7)  
**honor, honōris (m)**, honor, esteem; public office (30)  
**hōra, hōrae (f)**, hour, time (10)  
**hostēs, hostium (m)**, the enemy (18)  
**hostis, hostis (m)**, an enemy (*of the state*) (18)  
**hūmānus, hūmāna, hūmānum**, pertaining to man, human; humane, kind; refined, cultivated (4)  
**humilis, humile**, lowly, humble (*superl. humillimus*) (27)  
**iaceō, iacēre, iacuī**, to lie; lie prostrate; lie dead (25)  
**iam**, now, already, soon (19)  
**iānua, iānuae (f)**, door (35)  
**ibi**, there (6)  
**īdem, eadem, idem**, the same (11)  
**idōneus, idōnea, idōneum**, suitable, fit, appropriate (37)  
**igitur**, therefore, consequently (5)  
**ignis, ignis (m)**, fire (22)  
**ignōscō, ignōscere, ignōvī, ignōtum (+dat.)**, to grant pardon to, forgive (35)  
**ille, illa, illud**, that; the former; the famous; he, she, it, they (9)  
**immortālis, immortalē**, not subject to death, immortal (19)  
**impediō, impedīre, impedīvī, impedītum**, to impede, hinder, prevent

(38)

**imperātor, imperātōris** (*m*), general, commander-in-chief, emperor (24)

**imperium, imperiī** (*n*), power to command, supreme power, authority, command, control

(24)

**imperō, imperāre, imperāvī, imperātum** (+*dat.*), to give orders to, command (35)

**in** (+*abl.*), in, on (3)

**in** (+*acc.*), into, toward; against (9)

**incertus, incerta, incertum**, uncertain, unsure, doubtful (22)

**incipiō, incipere, incēpī, inceptum**, to begin (17)

**īnfīrmus, īnfīrma, īnfīrmum**, not strong, weak, feeble (38)

**ingenium, ingeniī** (*n*), nature, innate talent (29)

**ingēns, gen. ingentis**, huge (16)

**initium, initiī** (*n*), beginning, commencement

(33)

**iniūria, iniūriae** (*f*), injustice, injury, wrong (39)

**inquit**, he says or said (22)

**īnsidiae, īnsidiarum** (*f*), ambush, plot, treachery (6)

**īnsula, īnsulae** (*f*), island (23)

**intellegō, intellegere, intelligēxī, intelligētum**, to understand (11)

**inter** (+*acc.*), between, among (15)

**inveniō, invenīre, invēnī, inventum**, to come upon, find (10)

**invideō, invidēre, invīdī, invīsum**, to be envious; to look at with envy, envy, be jealous of (+*dat.*) (31)

**invidia, invidiae** (*f*), envy, jealousy, hatred (31)

**invītō, invītāre, invītāvī, invītātum**, to entertain, invite, summon (26)

**ipse, ipsa, ipsum**, myself, yourself, himself, herself, itself, *etc.*, the very, the actual (13)

**īra, īrae** (*f*), ire, anger (2)

**īrātus, īrāta, īrātum**, angry (35)

**is, ea, id**, this, that; he, she, it (11)

**iste, ista, istud**, that of yours, that; such (9)

**ita**, so, thus (29)

**itaque**, and so, therefore (15)

**iter, itineris** (*n*), journey; route, road (37)

**iterum**, again, a second time (21)

**iubeō, iubēre, iussī, iussum**, to bid, order, command (21)

**iūcundus, iūcunda, iūcundum**, pleasant, delightful, agreeable, pleasing



(16)

**iūdex, iūdicis** (*m*), judge, juror (19)

**iūdicium, iūdiciī** (*n*), judgment, decision, opinion; trial (19)

**iūs, iūris** (*n*), right, justice, law (14)

**iūstus, iūsta, iūstum**, just, right (40)

**iuvō, iuvāre, iuvī, iūtum**, to help, aid, assist; to please (4)

**labor, labōris** (*m*), labor, work, toil; a work, production (7)

**labōrō, labōrāre, labōrāvī, labōrātum**, to labor; be in distress (21)

**lacrima, lacrimae** (*f*), tear (40)

**Latīnus, Latīna, Latīnum**, Latin (22)

**laudō, laudāre, laudāvī, laudātum**, to praise (1)

**laus, laudis** (*f*), praise, glory, fame (8)

**lēctor, lēctoris** (*m*), reader (male) (36)

**legō, legere, lēgī, lēctum**, to pick out, choose; read (18)

**levis, leve**, light; easy; slight, trivial (17)

**lēx, lēgis** (*f*), law, statute (26)

**libellus, libellī** (*m*), little book (17)

**libenter**, with pleasure, gladly (38)

**liber, libera, liberum**, free (5) (*superl.* **liberrimus**) (27)

**liber, librī** (*m*), book (6)

**liberō, liberāre, liberāvī, liberātum**, to free, liberate (19)

**libertās, libertātis** (*f*), liberty (8)

**licet, licēre, licuit**, it is permitted, one may (37)

**līmen, līminis** (*n*), threshold (26)

**lingua, linguae** (*f*), tongue; language (25)

**littera, litterae** (*f*), a letter of the alphabet (7)

**litterae, litterārum** (*f*), a letter (epistle), literature (7)

**lītus, lītoris** (*n*), shore, coast (23)

**locus, locī** (*m*), place; passage in literature (9)

**longē** *adv.* of **longus**, far (32)

**longus, longa, longum**, long (16)

**loquor, loquī, locūtus sum**, to say, speak, tell (34)

**lūna, lūnae** (*f*), moon (28)

**lūx, lūcis** (*f*), light (26)

**magis.** See **magnopere.** **magister, magistrī** (*m*), schoolmaster, teacher, master (4)

**magistra, magistrae** (*f*), schoolmistress, teacher, mistress (4)

**magnopere** *adv.* of **magnus**, greatly, exceedingly

(*compar.* **magis**, more, *quality*; *superl.* **maximē**, most, especially) (32)

**magnus, magna, magnum**, large, great; important  
 (2) (*compar.* **maior**, greater; older; *superl.* **maximus**) (27)  
**maior**. See **magnus**. **maiōrēs, maiōrum** (*m. pl.*), ancestors (27)  
**male** *adv.* of **malus**, badly, ill, wrongly (*compar.* **peius**, worse; *superl.* **pessimē**, worst) (32)  
**mālō, mālle, mālūī**, to want (something) more, instead; prefer (32)  
**malus, mala, malum**, bad, wicked, evil (4) (*compar.* **peior**; *superl.* **pessimus**) (27)  
**maneō, manēre, mānsī, mānsum**, to remain, stay, stay behind, abide, continue (5)  
**manus, manūs** (*f*), hand; handwriting; band (20)  
**mare, maris** (*n*), sea (14)  
**māter, mātris** (*f*), mother (12)  
**maximus**. See **magnus**. **mē**, me, myself (1)  
**meus, mea, meum**, my (2)  
**medica, medicae** (*f*), doctor, physician (female) (12)  
**medicus, medicī** (*m*), doctor, physician (male) (12)  
**medius, media, medium**, middle; the middle of (22)  
**melior**. See **bonus**. **melius**. See **bene**. **memoria, memoriae** (*f*), memory, recollection (15)  
**mēns, mentis** (*f*), mind, thought, intention (16)  
**mēnsa, mēnsae** (*f*), table; dining; dish, course (26)  
**mēta, mētae** (*f*), turning point, goal; limit, boundary (40)  
**metuō, metuere, metuī**, to fear, dread; be afraid for (+*dat.*) (38)  
**metus, metūs** (*m*), fear, dread, anxiety (20)  
**mīles, mīlitis** (*m*), soldier (23)  
**mīlia, mīlium** (*n. pl.*), thousands (15)  
**mīlle**, thousand (15)  
**minimē**. See **parum**. **minimus**. See **parvus**. **minor**. See **parvus**. **minuō, minuere, minuī, minūtum**, to lessen, diminish (30)  
**minus**. See **parum**. **mīrābilis, mīrābile**, amazing, wondrous, remarkable (38)  
**mīror, mīrārī, mīrātus sum**, to marvel at, admire, wonder (35)  
**misceō, miscēre, miscuī, mixtum**, to mix, stir up, disturb (18)  
**miser, misera, miserum**, wretched, miserable, unfortunate (15)  
**mittō, mittere, mīsī, missum**, to send, let go (11)  
**modus, modī** (*m*), measure, bound, limit; manner, method, mode, way (22)  
**moenia, moenium** (*n. pl.*), walls of a city (29)  
**moneō, monēre, monuī, monitum**, to remind, advise, warn (1)

**mōns, montis** (*m*), mountain (20)  
**monumentum, monumentī** (*n*), monument (40)  
**mora, morae** (*f*), delay (4)  
**morbus, morbī** (*m*), disease, sickness (9)  
**mōrēs, mōrum** (*m*), habits, morals, character (7)  
**morior, morī, mortuus sum**, to die (34)  
**mors, mortis** (*f*), death (14)  
**mortalis, mortāle**, mortal (18)  
**mortuus, mortua, mortuum**, dead (28)  
**mōs, mōris** (*m*), habit, custom, manner (7)  
**mox**, soon (30)  
**mulier, mulieris** (*f*), woman (39)  
**multum** *adv. of multus*, much (*compar. plūs*, more, *quantity; superl. plūrimum*, most, very much) (32)  
**multus, multa, multum**, much, many (2) (*compar. plūs; superl. plūrimus*) (27)  
**mundus, mundī** (*m*), world, universe (21)  
**mūtō, mūtāre, mūtāvī, mūtātum**, to change, alter; exchange (14)  
**nam**, for (13)  
**nārro, nārrire, nārāvī, nārātum**, to tell, report, narrate (24)  
**nāscor, nāscī, nātus sum**, to be born; spring forth, arrive (34)  
**nāsus, nāsī** (*m*), nose (40)  
**nātūra, nātūrae** (*f*), nature (10)  
**nauta, nautae** (*m*), sailor (2)  
**nāvis, nāvis** (*f*), ship, boat (21)  
**nē**, not; in order that...not, that...not, in order not to (28)  
**-ne**, enclitic or suffix added to the emphatic first word of a sentence to indicate a question to which the answer is uncertain (5)  
**nē...quidem**, not...even (29)  
**necesse**, necessary, inevitable (39)  
**necō, necāre, necāvī, necātum**, to murder, kill (7)  
**neglegō, neglegere, neglēxī, neglēctum**, to neglect, disregard (17)  
**negō, negāre, negāvī, negātum**, to deny, say that...not (25)  
**nēmō, nūllīus, nēminī, nēminem, nūllō, nūllā** (*m* or *f*), no one, nobody (11)  
**nepōs, nepōtis** (*m*), grandson, descendant (27)  
**neque, nec**, and not, nor (11)  
**neque...neque, nec...nec**, neither...nor (11)  
**nesciō, nescīre, nescīvī, nescītum**, not to know, be ignorant (25)

**nihil**, nothing (1)  
**nimis, nimium**, too, too much, excessively (9)  
**nisi**, if...not, unless; except (19)  
**noceō, nocēre, nocuī, nocitum** (+*dat.*), to do harm to, harm, injure (35)  
**nōlō, nōlle, nōluī**, to not...wish, be unwilling (32)  
**nōmen, nōminis** (*n*), name (7)  
**nōn**, not (1)  
**nōnne**, introduces questions expecting the answer “yes” (40)  
**noster, nostra, nostrum**, our, ours (5)  
**novus, nova, novum**, new; strange (7)  
**nox, noctis** (*f*), night (26)  
**nūllus, nūlla, nūllum**, not any, no, none (9)  
**num**, 1. introduces direct questions which expect the answer “no” 2. introduces indirect questions and means *whether* (40)  
**numerus, numerī** (*m*), number (3)  
**numquam**, never (8)  
**nunc**, now, at present (6)  
**nūntiō, nūntiāre, nūntiāvī, nūntiātum**, to announce, report, relate (25)  
**Ō, O!, Oh!** (2)  
**occāsiō, occāsiōnis** (*f*), occasion, opportunity (28)  
**octō**, eight (15)  
**oculus, oculī** (*m*), eye (4)  
**ōdī, ōdisse, ōsūrum**, to hate (20)  
**odium, odiī** (*n*), hatred (38)  
**off erō, offerre, obtulī, oblātum**, to off er (31)  
**officiū, officiī** (*n*), duty, service (4)  
**ōlim**, at that time, once, formerly; in the future (13)  
**omnis, omne**, every, all (16)  
**opēs, opum** (*f. pl.*), power, resources, wealth (33)  
**opīnor, opīnārī, opīnātus sum**, to suppose (40)  
**oportet, oportēre, oportuit**, it is proper, right, necessary (39)  
**opprimō, opprimere, oppressī, oppressum**, to suppress, overwhelm, overpower, check (23)  
**ops, opis** (*f*), help, aid (33)  
**optimus**. See  
**bonus. opus, operis** (*n*), a work, task; deed, accomplishment (38)  
**ōrātiō, ōrātiōnis** (*f*), speech (38)  
**ōrō, ōrāre, ōrāvī, ōrātum**, to speak, plead; beg, beseech, entreat, pray (36)

**ōs, ōris** (*n*), mouth, face (14)  
**ōtium, ōtiī** (*n*), leisure, peace (4)  
**par, gen. paris** (+*dat.*), equal, like (32)  
**parcō, parcere, pepercī, parsūrum** (+*dat.*), to be lenient to, spare (35)  
**parēns, parentis** (*m* or *f*), parent (28)  
**parō, parāre, parāvī, parātum**, to prepare, provide; get, obtain (19)  
**pars, partis** (*f*), part, share; direction (14)  
**parum** *adv. of parvus*, little, not very (much) (*compar. minus*, less; *superl. minimē*, least) (32)  
**parvus, parva, parvum**, small, little (4) (*compar. minor*; *superl. minimus*) (27)  
**pateō, patēre, patuī**, to be open, lie open; be accessible; be evident (32)  
**pater, patris** (*m*), father (12)  
**patientia, patientiae** (*f*), suffering; patience, endurance (12)  
**pator, patī, passus sum**, to suffer, endure; permit (34)  
**patria, patriae** (*f*), fatherland, native land, (one's) country (2)  
**paucī, paucae, pauca**, few, a few (3)  
**pauper, gen. pauperis**, of small means, poor (32) (*superl. pauperrimus*) (27)  
**paupertās, paupertātis** (*f*), poverty, humble circumstances (32)  
**pāx, pācis** (*f*), peace (7)  
**pectus, pectoris** (*n*), breast, heart (35)  
**pecūnia, pecūniae** (*f*), money (2)  
**peior. See malus. peius. See male. per** (+*acc.*), through; by (*with reflexive pronoun*) (13)  
**pereō, perīre, periī, peritum**, to go (37)  
**perīculum, perīculī** (*n*), danger, risk (4)  
**perpetuus, perpetua, perpetuum**, perpetual, lasting, uninterrupted, continuous (6)  
**pēs, pedis** (*m*), lower leg, foot (38)  
**pessimus. See**  
**malus. petō, petere, petīvī, petītum**, to seek, aim at, beg, beseech (23)  
**placeō, placēre, placuī, placitum** (+*dat.*), to be pleasing to, please (35)  
**plēnus, plēna, plēnum**, full, abundant, generous (6)  
**plūrimum. See multum.**  
**plūrimus. See multus.**  
**plūs** (*compar. adv.*). **See multum.**  
**plūs** (*compar. adj.*). **See multus.**  
**poena, poenae** (*f*), penalty, punishment (2)

**poēta, poētae** (*m*), poet (2)  
**pōnō, pōnere, posuī, positum**, to put, place, set (27)  
**populus, populī** (*m*), the people, a people, a nation (3)  
**porta, portae** (*f*), gate, entrance (2)  
**possum, posse, potuī**, to be able, can, could, have power (6)  
**post** (+*acc.*), after, behind (7)  
**postea**, afterwards (24)  
**potēns, potentis**, able, powerful, mighty, strong (16)  
**praestō, praestāre, praestitī, praestitum**, to excel; exhibit, show, offer, supply, furnish (28)  
**prīmō** *adv.*, at first, first, at the beginning (30)  
**primum** *adv.*, first, in the first place (32)  
**prīmus**. See prior.  
**prīnceps, prīncipis** (*m* or *f*), leader, emperor (28)  
**prīncipium, prīncipiī** (*n*), beginning (12)  
**prior, prius** (*compar. adj.*), former, prior (27) (*superl.* **prīmus**, first, foremost, chief, principal) (15)  
**prius** *adv.*, before, earlier, previously (32)  
**prō** (+*abl.*), in front of, before, on behalf of, for the sake of, in return for, instead of, for, as (12)  
**probō, probāre, probāvī, probātum**, to approve, recommend; test (27)  
**proficīscor, proficīscī, profectus sum**, to set out, start (34)  
**prōmittō, prōmittere, prōmīsī, prōmissum**, to send forth; promise (32)  
**prōnūntiō, prōnūntiāre, prōnūntiāvī, prōnūntiātum**, to proclaim, announce; declaim; pronounce (20)  
**propter** (+*acc.*), on account of, because of (5)  
**prōtinus**, immediately (22)  
**pudīcus, pudīca, pudīcum**, modest, chaste (26)  
**puella, puellae** (*f*), girl (2)  
**puer, puerī** (*m*), boy; boys, children (*pl.*) (3)  
**pugnō, pugnāre, pugnāvī, pugnātum**, to fight (29)  
**pulcher, pulchra, pulchrum**, beautiful, handsome; fine (5) (*superl.* **pulcherrimus**) (27)  
**putō, putāre, putāvī, putātum**, to reckon, suppose, judge, think, imagine (25)  
**quaerō, quaerere, quaesīvī, quaesītum**, to seek, look for, strive for; ask, inquire, inquire into (24)  
**quam**, how (16)  
**quam**, than (*after comparatives*) or as...as possible (*with superlatives*) (26)

**quandō**, when (5)  
**quantus, quanta, quantum**, how large, how great, how much (30)  
**quārē**, because of which thing (*lit.*); therefore, wherefore, why (6)  
**quārtus, quārta, quārtum**, fourth (15)  
**quasi**, as if, as it were (39)  
**quattuor**, four (15)  
**-que**, and (*enclitic conjunction; appended to the second of two words to be joined*) (6)  
**queror, querī, questus sum**, to complain, lament (38)  
**quī, quae, quod**, who, which, what, that (17)  
**quī?, quae?, quod?**, what? which? what kind of? (19)  
**quid**, what (1)  
**quīdam, quaedam, quiddam**, a certain one or thing, someone, something (26)  
**quīdam, quaedam, quoddam**, a certain, some (26)  
**quidem**, indeed, certainly, at least, even (29)  
**quīn**, indeed, in fact (40)  
**quīnque**, five (15)  
**quis, quid** (*after sī, nisi, nē, num*), anyone, anything, someone, something (33)  
**quis? quid?**, who? whose? whom? what? which? (19)  
**quisque, quidque, cuiusque, cuique**, each one, each person, each thing (13)  
**quisquis, quidquid**, whoever, whatever (23)  
**quod**, because (11)  
**quoniam**, since, inasmuch as (10)  
**quoque**, also, too (17)  
**quot**, how many, as many as (27)  
**rapiō, rapere, rapuī, raptum**, to seize, snatch, carry away (21)  
**ratio, rationis** ( *f* ), reckoning, account; reason, judgment, consideration; system; manner, method (8)  
**re-, red-**, again, back (24)  
**recipiō, recipere, recēpī, receptum**, to take back, regain; admit, receive (24)  
**recitō, recitāre, recitāvī, recitātum**, to read aloud, recite (17)  
**redeō, redīre, rediī, reditum**, to go (37)  
**referō, referre, rettulī, relātum**, to carry back, bring back; repeat, answer, report (31)  
**rēgīna, rēgīnae** ( *f* ), queen (7)

**relinquō, relinquere, reliquī, relictum**, to leave behind, leave, abandon, desert (21)  
**remedium, remediī (n)**, cure, remedy (4)  
**repente**, suddenly (30)  
**requiēscō, requiēscere, requiēvī, requiētum**, to rest (37)  
**requirō, requirere, requisivī, requisitum**, to seek, ask for; miss, need, require (36)  
**rēs publica, rei publicae (f)**, state, commonwealth, republic (22)  
**rēs, rei (f)**, thing, matter, business, affair (22)  
**respondeō, respondēre, respondi, responsum**, to answer (29)  
**revertō, revertere, revertī, reversum**, turn back (23)  
**rēx, rēgis (m)**, king (7)  
**rīdeō, rīdēre, rīsī, risum**, to laugh, laugh at (24)  
**rogō, rogāre, rogāvī, rogātum**, to ask (30)  
**Rōma, Rōmae (f)**, Rome (14)  
**Rōmānus, Rōmāna, Rōmāna**, Roman (3)  
**saepe**, often (1)  
**sāl, salis (m)**, salt; wit (33)  
**salūs, salutis (f)**, health, safety; greeting (21)  
**salvē, salvēte**, hello, greetings (1)  
**salveō, salvēre**, to be well, be in good health (1)  
**salvus, salva, salvum**, safe, sound (6)  
**sānus, sāna, sānum**, sound, healthy, sane (5)  
**sapiēns, gen.**  
**sapientis**, wise, judicious (*adjective*) and a wise man, philosopher (*noun*) (25)  
**sapientia, sapientiae (f)**, wisdom (3)  
**sapiō, sapere, sapivī**, to have good taste; have good sense, be wise (35)  
**satiō, satiāre, satiāvī, satiātum**, to satisfy, sate (3)  
**satis**, enough, sufficient (-ly) (5)  
**sator, satōris (m)**, sower, planter; begetter, father; founder (38)  
**saxum, saxī (n)**, rock, stone (40)  
**scelus, sceleris (n)**, evil deed, crime, sin, wickedness (19)  
**scientia, scientiae (f)**, knowledge (18)  
**sciō, scīre, scīvī, scitum**, to know (21)  
**scribō, scribere, scripsi, scriptum**, to write, compose (8)  
**scriptor, scriptōris (m)**, writer, author (8)  
**secundus, secunda, secundum**, second; favorable (6)  
**sed**, but (2)



**sedeō, sedēre, sēdī, sessum**, to sit (34)  
**semel**, a single time, once, once and for all, simultaneously (31)  
**semper**, always (3)  
**senātus, senātūs (m)**, senate (20)  
**senectūs, senectūtis (f)**, old age (10)  
**senex, senis**, old, aged (*adj.*) or old man (*noun*) (16)  
**sententia, sententiae (f)**, feeling, thought, opinion, vote, sentence (2)  
**sentiō, sentīre, sēnsī, sēnsū**, to feel, perceive, think, experience (11)  
**septem**, seven (15)  
**sequor, sequī, secūtus sum**, to follow (34)  
**serva, servae (f)**, slave (female) (24)  
**serviō, servīre, servīvī, servītum (+dat.)**, to be a slave to, serve (35)  
**servitūs, servitūtis (f)**, servitude, slavery (20)  
**servō, servāre, servāvī, servātum**, to preserve, save, keep, guard (1)  
**servus, servī (m)**, slave (male) (24)  
**sex**, six (15)  
**sī, if** (1)  
**sīc**, so, thus (29)  
**sīdus, sīderis (n)**, constellation, star (29)  
**similis, simile (+ gen. or dat.)**, similar (to), like, resembling (*superl. simillimus*) (27)  
**sine (+abl.)**, without (2)  
**sinister, sinistra, sinistrum**, left, left-hand; harmful, ill-omened (20)  
*(superl. sinisterrimus)* (27)  
**sōl, sōlis (m)**, sun (27)  
**sōlācium, sōlāciī (n)**, comfort, relief (24)  
**soleō, solēre, solitus sum**, to be accustomed (37)  
**sōlus, sōla, solum**, alone, only, the only (9)  
**somnus, somnī (m)**, sleep (26)  
**soror, sorōris (f)**, sister (8)  
**spectō, spectāre, spectāvī, spectātum**, to look at, see (34)  
**speculum, speculī (n)**, mirror (33)  
**spērō, spērāre, spērāvī, spērātum**, to hope for, hope (25)  
**spēs, speī (f)**, hope (22)  
**spīritus, spīritūs (m)**, breath, breathing; spirit, soul (20)  
**stō, stāre, stetī, statum**, to stand, stand still or firm (13)  
**studium, studiī (n)**, eagerness, zeal, pursuit, study (9)  
**stultus, stulta, stultum**, foolish (4)  
**stultus, stultī (m)**, a fool (4)

**suāvis, suāve**, sweet (33)

**sub** (+*abl.* w/ verbs of rest or +*acc.* w/ verbs of motion), under, up under, close to (7)

**subitō**, suddenly (33)

**suī**, himself, herself, itself, themselves (13)

**sum, esse, fuī, futūrum**, to be, exist (4)

**summus**. See *superus*.

**superī, superōrum** (*m. pl.*), the gods (27)

**superō, superāre, superāvī, superātum**, to be above, have the upper hand, surpass; overcome, conquer (5)

**superus, supera, superum**, above, upper (*compar. superior; superl.*

**summus**, highest, furthest; **suprēmus**, highest, last) (27)

**suprēmus**. See *superus*. **surgō, surgere, surrēxī, surrēctum**, to get up, arise (29)

**suspendō, suspendere, suspendī, suspēsum**, to hang up, suspend; interrupt (38)

**suus, sua, suum**, his own, her own, its own, their own (13)

**taceō, tacēre, tacuī, tacitum**, to be silent, leave unmentioned (28)

**tālis, tāle**, such, of such a sort (34)

**tam**, so, to such a degree (29)

**tam...quam**, so...as (29)

**tamen**, nevertheless, still (8)

**tamquam**, as it were, as if, so to speak (29)

**tangō, tangere, tetigī, tāctum**, to touch (21)

**tantum**, only (26)

**tantus...quantus**, just as much (many)...as (30)

**tantus, tanta, tantum**, so large, so great, of such a size (29)

**tē**, you, yourself (*sing.*) (5)

**tempus, temporis** (*n.*), time; occasion, opportunity (7)

**teneō, tenēre, tenuī, tentum**, to hold, keep, possess; restrain (14)

**terra, terrae** (*f.*), earth, ground, land, country (7)

**tertius, tertia, tertium**, third (15)

**timeō, timēre, timuī**, to fear, be afraid of, be afraid (15)

**timor, timōris** (*m.*), fear (10)

**tollō, tollere, sustulī, sublātum**, to raise, lift up; take away, remove, destroy (22)

**tot**, so many (40)

**tōtus, tōta, tōtum**, whole, entire (9)

**trādō, trādere, trādidī, trāditum**, to give over, surrender; hand down, transmit, teach (33)  
**trahō, trahere, trāxī, tractum**, to draw, drag; derive, acquire (8)  
**trānseō, trānsīre, trānsiī, trānsitum**, to go across, cross; pass over, ignore (39)  
**trēs, tria**, three (15)  
**trīstis, trīste**, sad, sorrowful; joyless, grim, severe (26)  
**Trōia, Trōiae** ( *f* ), Troy (21)  
**tū, tuī**, you (*sing.*) (11)  
**tuus, tua, tuum**, your (*sing.*) (2)  
**tum**, then, at that time; thereupon, in the next place (5)  
**turpis, turpe**, ugly; shameful, base, disgraceful (26)  
**tyrannus, tyrannī** (*m*), absolute ruler, tyrant (6)  
**ubi**, where, when (6)  
**ūllus, ūlla, ūllum**, any (9)  
**ultimus, ultima, ultimum**, farthest, extreme; last, final (25)  
**ultrā** (*adv.* and *prep.* + *acc.*), on the other side of, beyond (22)  
**umquam**, ever, at any time (23)  
**unde**, whence, from what or which place, from which, from whom (30)  
**ūndēvīgintī**, nineteen (15)  
**ūnus, ūna, ūnum**, one, single, alone (9)  
**urbs, urbis** ( *f* ), city (14)  
**usque** (*adv.*), all the way, up (to), even (to), continuously, always (31)  
**ut**, as, just as, when (24)  
**ut**, (+ *subjunct.*) in order that, so that, that, in order to, so as to, to; or (+ *indic.*) as, when (28)  
**uter, utra, utrum**, either, which (of two) (9)  
**ūtilis, ūtile**, useful, advantageous (27)  
**ūtor, ūtī, ūsus sum** (+ *abl.*), to use; enjoy, experience (34)  
**uxor, uxōris** ( *f* ), wife (7)  
**vae** (often + *dat.*), alas, woe to (34)  
**valē, valēte**, good-bye, farewell (1)  
**valeō, valēre, valuī, valitūrum**, to be strong, have power; be well (1)  
**-ve**, or (33)  
**vēndō, vēndere, vēndidī, vēnditum**, to sell (38)  
**veniō, venīre, vēnī, ventum**, to come (10)  
**ventus, ventī** (*m*), wind (39)  
**verbum, verbī** (*n*), word (5)  
**vereor, verērī, veritus sum**, to show reverence for, respect; be afraid of,

fear (40)  
**vērītās, vērītātis** ( *f* ), truth (10)  
**vērō**, in truth, indeed, to be sure, however (29)  
**versus, versūs** ( *m* ), line of verse (20)  
**vertō, vertere, vertī, versum**, to turn; change (23)  
**vērus, vēra, vērum**, true, real, proper (4)  
**vesper, vesperis or vesperī** ( *m* ), evening; evening star (28)  
**vester, vestra, vestrum**, your ( *pl.* ) (6)  
**vetus, gen. veteris**, old (39)  
**via, viae** ( *f* ), way, road, street (10)  
**vīcīnus, vīcīnī** ( *m* ), neighbor (male) (21)  
**victōria, victōriae** ( *f* ), victory (8)  
**videō, vidēre, vīdī, vīsum**, to see; observe, understand (1)  
**videor, vidērī, vīsus sum**, to be seen, seem, appear (18)  
**vīgintī**, twenty (15)  
**vincō, vincere, vīcī, victum**, to conquer, overcome (8)  
**vinculum, vinculī** ( *n* ), bond, chain, fetter (36)  
**vīnum, vīnī** ( *n* ), wine (31)  
**vir, virī** ( *m* ), man, hero (3)  
**vīrēs, vīrium** ( *f. pl.* ), strength (14)  
**virgō, virginis** ( *f* ), maiden, virgin (7)  
**virtūs, virtūtis** ( *f* ), manliness, courage; excellence, character, worth, virtue (7)  
**vīs, vīs** ( *f* ), force, power, violence (14)  
**vīta, vītae** ( *f* ), life; mode of life (2)  
**vitium, vitiī** ( *n* ), fault, crime, vice (6)  
**vītō, vītāre, vītāvī, vītātum**, to avoid, shun (14)  
**vīvō, vīvere, vīxī, vīctum**, to live (10)  
**vīvus, vīva, vīvum**, alive, living (30)  
**vocō, vocāre, vocāvī, vocātum**, to call, summon (1)  
**volō, velle, voluī**, to wish, want, be willing, will (32)  
**voluptās, voluptātis** ( *f* ), pleasure (10)  
**vōx, vōcis** ( *f* ), voice, word (34)  
**vulgus, vulgī** ( *n* ), the common people, mob, rabble (21)  
**vulnus, vulneris** ( *n* ), wound (24)  
**vultus, vultūs** ( *m* ), countenance, face (40)

## MILLE GRATIAS...

In a project even as modest as this *libellus*, one never manages without helpmates of all sorts—and in this case those who assisted have been legion, and in their *officium*, I'd say, legionnaires (that's Roman-speak for "troupers"). First and last, of course, I thank my dear wife Alice, who has labored with me on this project from the start, provided constant support, ideas too, and spent long hours, after a difficult day at the office, working her "Alice Magic" in our yard and garden, thus affording me the privilege of extra time at my desk.

I am grateful to a number of colleagues, but most especially Bob Curtis, a skilled epigrapher and one of the world's foremost Pompeii scholars, for his generous and expert consultancy, the many photographs he provided for the volume (several shot in Italy especially for this project), and—far beyond all this—for his unceasing friendship over the three decades during which we have taught together at the University of Georgia.

Numerous other friends and colleagues have cheerfully propped me up in one way or another, among them Professor Jared Klein, who expertly advised me on countless matters linguistic; Professors Jim Anderson and Frances Van Keuren, who made available photographs from their splendid Rome collections; artist(-musician) Kay Stanton, who produced numerous drawings of graffiti and other inscriptions and rendered invaluable assistance with all the photo work; teacher Brad Tillery, my co-author on several publishing projects, who helped with an array of challenging research and editorial tasks; over three years, my three stalwart and exceptionally capable graduate assistants, David Driscoll, Eric Verhine, and Deana Zeigler; Professors James L. Franklin, Jr., Paul Shore, and Rex Wallace, for their sage counsel on a range of topics; others who provided drawings and photographs, especially Giorgio Clementi, Professor Paolo Meloni, Mathew Olkovic, and former student Andrew Sistrand; Timothy McCarthy, researcher and photographer at Art Resource, who has been ably assisting me with artwork for my books since the mid-1990s; the expert staff at the University

of North Carolina's Ancient World Mapping Center, in particular Professor Richard Talbert, Brian Turner, and Ross Twele; my department head, Chuck Platter, for sparing me from at least a few committee assignments; Martha Wheelock and Deborah Wheelock-Taylor, my "sisters-in-Latin," who have warmly encouraged all my Wheelockian adventures over the past 20 years; and Stephanie Meyers, my editrix most tolerant and most dear, and her colleagues at HarperCollins past and present who were involved in the earliest stages of the book's conception, Phil Friedman and Bruce Nichols.

Finally, I thank my children, and their spouses, and my grandkids, all for loving their Poppa Rick and enduring more neglect from me these last months than I might wish as a parent to acknowledge.

Rick LaFleur  
Lake Oglethorpe, Georgia  
Summer, 2009  
He studied Latin like the violin, because he liked it.

Robert Frost

*The Death of the Hired Man*

## About the Author

Richard A. LaFleur received the B.A. and M.A. in Latin from the University of Virginia and the Ph.D. in Classical Studies from Duke. He has taught since 1972 at the University of Georgia, where he served for 21 years as head of one of the largest Classics programs in North America and has held since 1998 the chair of Franklin Professor of Classics. He has numerous publications in Latin language, literature, and pedagogy, including the books *The Teaching of Latin in American Schools: A Profession in Crisis*, *Latin Poetry for the Beginning Student*, *Love and Transformation: An Ovid Reader*, *Latin for the 21st Century: From Concept to Classroom*, *A Song of War: Readings from Vergil's Aeneid* (with Alexander G. McKay), and the revised editions of *Wheelock's Latin*, *Wheelock's Latin Reader*, and *Workbook for Wheelock's Latin* (with Paul Comeau). Professor LaFleur served as editor of *The Classical Outlook* for nearly 25 years and is a past President of the American Classical League; he has been recipient of more than a million dollars in grants from the National Endowment for the Humanities and other agencies, and of state, regional, and national awards for teaching and professional service, including the American Philological Association's award for Excellence in the Teaching of Classics. He has three children and five grandchildren, and lives with his wife Alice on the banks of Lake Oglethorpe, near Athens, Georgia.

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FIRST EDITION

Library of Congress Cataloging-in-Publication Data

LaFleur, Richard A.

Scribblers, sculptors, and scribes : a companion to *Wheelock's Latin* and other introductory textbooks / Richard A. LaFleur.—1st ed.

p. cm.

Includes bibliographical references.

ISBN: 978-0-06-125918-0

1. Latin language—Readers—Fiction. I. Wheelock, Frederic M. *Wheelock's Latin*. II. Title.

PA2095.L25 2010

478.6'421—dc22

2010000038

EPub Edition © April 2010 ISBN: 978-0-06-199135-6

10 9 8 7 6 5 4 3 2 1



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<sup>1</sup> The vocative singular of nouns like amīcus and of masculine adjectives like magnus ends in -e. The vocative singular of filiū and of names in -ius ends in a single -ī (fīlī, Vergilī); the vocative singular of the masculine adjective meus is mī; the vocative singular of masculine adjectives in -ius ends in -ie (ēgregius; ēgregie). Otherwise, the vocative has the same form as the nominative in all declensions.

<sup>2</sup> The plural follows the pattern of the singular except that it has the plural endings.

<sup>2</sup> The plural follows the pattern of the singular except that it has the plural endings.

6 The interrogative adjective *quī? quae? quod?*

meaning *what? which? what kind of?* has the same declension as that of the relative pronoun.

<sup>7</sup> Also *idem*.



<sup>8</sup> Similarly **ū**nus, t**ō**tus, **ū**llus, n**ū**llus, alius, alter, uter, neuter  
(see Ch. 9).

<sup>9</sup> All forms of the pronouns of the first and second persons except the nom. sg. and the nom. pl. may also be used as reflexive pronouns.

<sup>9</sup> All forms of the pronouns of the first and second persons except the nom. sg. and the nom. pl. may also be used as reflexive pronouns.

<sup>10</sup> These forms are reflexive only. The nonreflexive forms of the third person are supplied by *is*, *ea*, *id* (see Chs. 11, 13).

<sup>11</sup> The form  $s\bar{e}s\bar{e}$  is also frequently found.

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<sup>12</sup> The participles **laudatus (-a, -um)**, **monitus (-a, -um)**, etc., are used as predicate adjectives, and so their endings vary to agree with the subject.

[13](#) Note that the verbs in this list have no passive voice (except for the idiomatic impersonal passive of  $e\bar{o}$ , which is not used in this book).